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LITERATURE

The Works of Charles and Mary Lamb.

Edited by E. V. Lucas. In 9 vols.—Vol. I. *Miscellaneous Prose, 1798-1834.* (Methuen & Co.)

The Works of Charles Lamb. Edited by William Macdonald. In 12 vols.—Vols. I. and II. *Essays of Elia and Last Essays.* (Dent & Co.)

The Works of Charles Lamb. (Newnes.)

Of Charles Lamb it may be said that while he has, on the whole, been fortunate in his critics and biographers, at the hand of the editor he has in almost every instance fared indifferently, or ill. The virtues of the man, the merits of the author, have been abundantly recognized and eloquently praised; but for the works themselves how little has been accomplished hitherto, and that little how tardily and fitfully! Even the rediscovery and authentication of the literary remains has been a slow and desultory process; a work of time, taken up, laid aside, and presently resumed by another hand, which has not yet reached finality. Into the story of the successive editions from Talfourd's day onwards we cannot enter now; they have been described and appraised once for all by Mr. Macdonald, whose lucid and authoritative 'Discourse of Editions Past and Present' stands in the forefront of his first volume by way of General Preface to the twelve. Suffice it to say here that, though twenty years have passed since Canon Ainger's editorial firstfruits ('*Essays of Elia*' in the "Eversley Series," 1883) appeared, and notwithstanding the editor's timid eclecticism, his tiresomely pedantic disposition—it cannot be called arrangement—of the prose matter, his too frequent textual lapses, and his silence on numberless occasions where the reader had a right to be enlightened, that edition has for a long time held undisputed possession of the field—nay, has been customarily spoken

of as the "ideal," the "final" edition, and its editor cited as the recognized authority, the unimpeachable name, in all questions pertaining to Charles Lamb. Now we are not so ungrateful as to seek to depreciate the "Eversley" edition, which, indeed, can never be wholly superseded. The notes have a pleasant tincture of scholarship, and some of them—for example, those on 'The Old Benchers of the Inner Temple'—are a primary authority, and as such possess a permanent value. But, not to dwell on the fact that for many years the text has been left unrevised, and the commentary uncorrected and incomplete, the "Eversley" edition labours under one fundamental and fatal defect, that of being, in principle and in scope, *selective*. In other words, the editor, under a mistaken view of his proper functions, has sought to interpose his private judgment between author and reader, to dictate what shall be admitted into, and what excluded from, the canon of the 'Collected Works,' and to wield over the entire literary remains an effective censorship—call it moral or æsthetic as you will—whereby he has undoubtedly (as Mr. Macdonald puts it) "offended more readers than he has hindered Lamb from giving offence to." This is the very head and front of Canon Ainger's editorial wrongdoing. Our self-respect rebels against an assumption of authority which is altogether opposed to our modern way of thinking. We desiderate no fatherly hand to direct and control our literary divagations. On Charles Lamb's behalf, no less than on our own, we deprecate this careful picking and choosing. We demand an ingathering of his prose and verse as complete as can possibly be made, and would fain be suffered to wander at will throughout that pleasant demesne, and browse freely, without selection or prohibition, upon that fair and wholesome pasturage.

Happily for us, no timid scruples, no nice respects of professional decorum, hamper our new editors. What was good enough for Lamb to write, they hold, is good enough for them to print and for the public to read. Though differing widely in editorial method—so widely, indeed, as to relieve us from the invidious task of choosing between them, since it is evident that no true lover of Charles and Mary Lamb can afford to lack either Mr. Lucas's nine volumes or Mr. Macdonald's twelve—they are agreed on this, that the first duty of an editor, and his happiest privilege no less, is to give to the world the entire body of Lamb's authentic writings, including those waifs and strays—those "lost Lambs"—which have hitherto lain homeless and forgotten in the waste places of journalism. Mr. Lucas's volume testifies abundantly to the sagacity and perseverant zeal with which he has prosecuted this pious work of rescue and reclamation. The volume before us contains the whole of Lamb's prose, except his "child's work," his original notes to the 'Dramatic Specimens' and the 'Garriick Extracts'—the abridgment of the notes to the 'Specimens,' printed in the 'Works' of 1818, finds a place here—his prose plays, and the 'Elia' essays. The arrangement follows the order of publication, the period covered being thirty-six years—

that is, from 1798, Lamb's twenty-third year, to 1834, the year of his death. This aggregate of miscellaneous prose runs to some 380 pages demy 8vo, of which thirty contain the pieces now first discovered and identified as Lamb's, and eleven contain work probably, but not certainly his. Besides these gains, assured and problematical, there are to boot ten pages of prose authenticated formerly (by Dykes Campbell, Mr. Bertram Dobell, Mr. Lucas himself, and others), but never till now included in Lamb's 'Collected Works.' Beyond question the most notable of the newly recovered pieces are the 'Lepus Papers,' a series of six pleasant little essays—character-sketches and disquisitions on men and manners—contributed by Lamb in 1825 to the *New Times*, of which his friend John Stoddart was editor and proprietor. The first hints and crude beginnings of some of these papers will be found in the 'Letters.' The seed-idea of 'Many Friends,' for instance, as well as of the Popular Fallacy "That Home is Home," &c., occurs in a letter to William and Mary Wordsworth, dated February 18th, 1818; and that of 'Tom Fry's Wife' in a letter to the Kennelys of uncertain date. Next in importance to the 'Lepus' series come the notes printed under the heading 'Table Talk' in Leigh Hunt's *Examiner* (1813), seven of which are now for the first time collected under Lamb's name. Of these the longest, and in every way the best, is 'Playhouse Memoranda,' which "towards the end," observes Mr. Lucas,

"becomes a first sketch for the 'Elia' essay, 'My First Play.' As a whole it is hardly less charming than that essay, whilst its analysis of the Theatre audience gives it an independent interest and value."

Of slighter substance, perhaps, yet withal "hearty, good-natured things," with the Elia "name graven on the workmanship," are the review of 'Odes and Addresses to Great People' (*New Times*, April 12th, 1825), which illustrates, and in its turn is illustrated by, Lamb's letter to Coleridge dated July 2nd, 1825; the notice of 'Mrs. Gould (Miss Burrell) in "Don Giovanni in London"' (*Examiner*, November 22nd, 1818), here placed by mistake in the appendix of doubtful pieces, its authenticity being attested by Talfourd; and the little dissertation on 'London Fogs,' found by Mr. Lucas in a MS. volume lent to him by Mr. Edward Ayrton, and now, apparently, printed for the first time. The volume, which is bound uniformly with a copy of the 'Works' of 1818, and lettered "The Works of Charles Lamb, Vol. III.," was made by the grandfather of the present owner, William Ayrton, the well-known musical critic and impresario, and Lamb, on seeing it, observed that it was the highest compliment he had ever received as an author. A paper containing passages from the works of Sir Thomas More, linked together with some characteristic comments from Lamb's pen (*Indicator*, December 20th, 1820), closes the list of Mr. Lucas's *trouvailles*. In view of Mr. Macdonald's announcement (vol. ii. p. 270) that at least "one important piece belonging to Lamb's newspaper era [*i.e.*, 1800-1805], now for the first time rediscovered, will appear in vol. iii." of his edition, it would perhaps be rash to say that Mr. Lucas has left no stone unturned. But

at least we can assert that, both for industry and success in the important department of rescue work, he has outdistanced all his predecessors.

These three hundred and eighty pages of Lamb's prose are explained and illustrated in a commentary extending to one hundred and sixty printed pages, interspersed with facsimile title-pages, woodcuts, and twenty-four plates, of which twenty are reproduced from Hogarth, Correggio, Leonardo Da Vinci, Reynolds, and Wilkie. The reproductions are not first-rate, but they serve to elucidate the text, and, as the General Introduction forewarns us, should be looked upon simply as notes. Here, in this subordinate yet indispensable and laborious field of his work, it would be difficult to over-praise the patient diligence of the editor, or to over-estimate the value and importance of his achievement. Mr. Lucas interprets his duties thus:—

"The principle of annotation which I set before myself was not only to explain references and to trace quotations, but to show, wherever it was possible to do so, the place in Lamb's life of each essay and poem, and their relation to each other."

In the endeavour to realize this generous ideal Mr. Lucas, it is evident, has spared neither time nor trouble. He has accumulated and arranged an enormous mass of illustrative matter, and his vigilance extends from the least question to the greatest; scarce any obscurity or difficulty but he has something to the purpose to say upon it. His notes upon 'Lamb's Contributions to the *Reflector*,' upon the essay 'On the Poetical Works of George Wither,' that on 'The Original Letters, &c., of Sir John Falstaff,' and the fourfold group of notes on Lamb's relations with William Hone, and his share in the literary adventures of that "ingenious" worthy, are one and all models of their kind. He has turned to excellent account Lamb's commonplace books—both those at Rowfant, and that in Mrs. Alfred Morrison's collection; and he has examined carefully, and on the whole to good purpose, Crabb Robinson's MS. diary and correspondence, the Forster Collection at South Kensington, and the Ireland papers at the Manchester Free Library. He has not overlooked the occasional letters and notes on Lamb which have appeared in this journal and in *Notes and Queries*. All this and much more he has done, with the result that, if he finishes as he has begun, he will have fairly earned for his volumes the name and distinction of the standard edition. It remains for us to indicate some oversights and errors, in order that these may be set to rights in a new edition. It was, of course, inevitable that in so large a mass of notes some slips should occur. Still we are a little surprised at some things, perhaps due to haste.

Mr. Lucas's text has, he tells us, "been set up faithfully from the 'Works' of 1818, and from various magazines and annuals, with the correction of a few obvious misprints."

We have tested a few pages here and there, and have found one or two *errata*. The most regrettable of these occurs on p. 184—"stake" for *slake* in the lines quoted from Drayton, for this is the same time-honoured misprint of which Canon Ainger ('Poems, Plays,' &c.) observed in 1884 that "it is a notable instance of the

lack of care with which Lamb's text has been dealt with by editors" (Canon Ainger's own text in this very volume, be it observed in passing, affords several far more flagrant examples of editorial carelessness). Another unlucky blot is the impossible "imprese" for *impre* on p. 173. On p. 113 "lordling" and "alloy" occur, instead of *lording* and *allay*. "Fortieth" (fourtieth) appears in the penultimate line of p. 35. In the fifth line of p. 116 the word "is" has crept in unawares. The text should run: "Such in some sort the condition," &c. On p. 100, l. 6, Mr. Lucas follows the text of 1818 in printing "sweetness"; but this we believe to be a misprint, the text of 1811 exhibiting "sweetnesses"—surely the word Lamb intended. In another place (p. 35, ll. 11, 12) Mr. Lucas reproduces the text of 1818 where a couple of lines seem to have been dropped out by the compositor to the deranging of the sense. Lastly, there is a gratuitous conjecture of "fugitive" for the Shakespearean *forgetive* on p. 193, and an intrusive comma, utterly destructive of the sense, between the words "good cheap" in the fifth line of 'Many Friends' ('Lepus Papers,' No. I., p. 270). "Good cheap" is a common Elizabethan phrase, meaning "at a low price."

Amongst the pieces here reprinted as Lamb's are 'A True Story,' by Leigh Hunt, and 'Samuel Johnson the Whig,' which will be found in Coleridge's 'Table Talk.' The letter on 'Shakespeare's Characters,' addressed by "L. C." to the editor of the *Examiner*, and reprinted here in the appendix as probably Lamb's, is, in fact, No. 38 of the "Round Table" series by William Hazlitt. Nearly the whole letter reappears in the article on 'Henry VI.' in 'Characters of Shakespear's Plays'; a few sentences from the opening paragraph are incorporated in the 'Othello' article of the same work, and the closing paragraph (on Shallow and Silence) is included in a condensed form in the 'Henry IV.' article. The "notorious political scribbler" of the last foot-note to the letter is John Stoddart (Dr. Slop), Hazlitt's brother-in-law and political *bête noire*, whom he reviles in the *Morning Chronicle* of July 17th, 1817, and in the *Yellow Dwarf* of March 7th, 1818. The leaders quoted by Hazlitt in the foot-note were written, not, as Mr. Lucas states, in the *Times*, but in the *New Times*, which Stoddart, after his quarrel with the *Times* people, had started in February, 1817, by arrangement with the proprietors of the *Day*. The contemptuous allusion to Stoddart is decisive against Lamb's authorship, for Lamb remained throughout loyal to his old friend.

The Latin quotation from the 'Eunuchus,' "Tædet cotidianarum," &c. (p. 411), does not mean "These daily rules annoy me" (as Mr. Lucas translates it), but "I am weary of these everyday shapes" ("these pestilential clerk-faces always in one's dish"—letter to Wordsworth, March 20th, 1822). The passage from Prudentius in 'Guy Faux' (p. 239) is also misconstrued; "impune" qualifies "tulit," not "cadentum," and the passage should be rendered: "But that slaughter of the Princes that fell, Christ suffered not to go unavenged." In a note on p. 413 Mr. Lucas confounds the semi-mythical

poet Musæus ('Æneid,' vi. 667) with his later namesake of the fifth century, the author of 'Hero and Leander,' englished by Chapman and Marlowe. "The sense of tears in mortal things" (p. 411) occurs, not in Tennyson's ode on Virgil, but in Matthew Arnold's 'Geist's Grave.' The notes on 'Names in the Burton Fragments' (p. 396), supplied to the editor by a friend, are scrappy and slipshod, and read like the "tips" of a professional crammer. What, for instance, can be meant by saying that "the 'Corderius' which a Corydon could scarcely construe was probably drawn by Lamb from the 'Eclogues' of Virgil"? Surely there is no mention of Corderius (Mathurin Cordier, 1478-1564) in the 'Eclogues'? And who can explain "Melancthon is not Philip Melancthon, but the reformer"? We had always understood that "the reformer" was none other than Philip Melancthon (Schwarzerde), the professor of Greek at Wittenberg, who drew up the Augsburg Confession in 1530. These notes should either be struck out, or else thoroughly revised and enlarged.

Mr. Lucas makes a brave effort to trace Lamb's numerous quotations to their source, a difficult business even for experts, but in some instances he is fain to confess himself baffled. "Those hanging locks Of young Apollo" ('Rosamund Gray,' p. 6) will be found in Perigot's speech, printed by Lamb on p. 375 of the 'Dramatic Specimens' from John Fletcher's 'Faithful Shepherdess.' "Cherishers of my infancy" (p. 16) is borrowed from Charles Lloyd's first sonnet in the Coleridge-Lamb-and-Lloyd volume of 'Poems,' 1797, p. 197 (l. 13, "I mourn the Cherisher of Infancy"). "The common damn'd shun his society" (p. 92) is clearly adapted from "While foulest fiends shun thy society"—Nathaniel Lee's 'The Rival Queens,' V. i. 86. "Glad-den Life" (p. 173) is quoted from Johnson's 'Life of Edmund Smith,' where he writes:

"At this man's [Walmsley's] table I enjoyed many cheerful and instructive hours, with companions such as are not often found; with one who has lengthened, and one who has gladdened life; with Dr. James, whose skill in physic will be long remembered, and with David Garrick," &c.

The phrase is quoted by Hazlitt in the *London Magazine* of January, 1820 (cf. Hazlitt's 'Works,' 1903, vol. viii. p. 387); indeed, many of Lamb's stock quotations were caught up and utilized by Hazlitt, as the notes in Messrs. Waller and Glover's admirable edition of the latter writer abundantly testify.

We have pointed out these few and, for the most part, casual blemishes with the view, not of disparaging Mr. Lucas's meritorious work, but of stimulating him to undertake a thorough revision of it. At least it will be seen that we have read his book with the attention it so thoroughly deserves. Let Mr. Lucas persevere in his arduous labour of love, and great will be his reward. For his name will be permanently linked with the names of Charles and Mary Lamb.

Of Mr. Macdonald's General Preface we have already spoken, as it behoved us to speak, in terms of high praise. Much as one may dislike the principle of binding up such transitory and occasional polemics, however brilliant, with the per-

manencies of 'Elia,' "One cannot wish the fault undone, the issue of it being so proper." Of the 'Memoir' in vol. ii., happily, we can speak without any reservation. No finer or more fitting tribute, in our opinion, has ever been paid to the genius and humanity of Charles Lamb. Especially good—just, clear-sighted, and forcibly put—is the estimate of Lamb's intellectual idiosyncrasy, of the rare vitality, "the protean fluidity and apprehensiveness," of his mind. But these powers of the intellect, Mr. Macdonald points out, are ever found interfused with Lamb's entire personality. In reading him

"we are only aware of a continuous presence and a charm, an emotion and a power. The case is, indeed, unique. There is no other English prose writer whose work is so variously charged, above and beyond its fundamental rightness and strength, with all the enriching qualities of absolute and sheer literature, or so instinct with the fulness of communicable life. There is no other in whom dead structure, skeleton, framework, formula, counts for so little; in whom we may so truly say that everything is vital and personal, everything fused and felt, nothing that is said being a stark proposition, a bleak thought in the air, but always the expression of an entire, moving, friendly nature, which is not advancing opinions on their merits, but merely uttering its very self."

We must reserve for a later opportunity what we have to say upon Mr. Macdonald's notes. But we must not close without a word of praise for the delightful illustrations with which Mr. C. E. Brock has adorned these two volumes. They are all appropriate and illustrative, save the portrait of Mrs. Bruton ('Mackery End,' vol. i. p. 152). Surely this is not the counterfeit presentation of "a creature that might have sat to a sculptor for the image of Welcome." There is neither "grace" nor "dignity" about this "farmer's wife." Of far different quality is the picture of Aunt Hetty seated beside Charles "in a by-nook of the cloisters" at Christ's, and looking on with kindly interest while her wee laddie negotiates "the viands of higher regale than those cates which the ravens ministered to the Tishbite"—the most charming, if not the cleverest, of these deft illustrations.

One feature of Mr. Lucas's edition is its luxurious size. It seems more for the library than the ordinary man, while Mr. Macdonald's will not go easily into the pocket. So we recommend the reader to get at home all the right ideas and views concerning Lamb from these learned editors, and then to secure Messrs. Newnes's wonderfully compact 'Lamb' in their "Thin Paper Classics," and slip it into his travelling bag or pocket in order that he may revive his pleasure at his leisure. The volume, in limp cloth or lambskin, is elegant in appearance, and slim in spite of its 814 pages.

History of the Commonwealth and Protectorate.
By S. R. Gardiner.—Vol. III. 1654-6.
Supplementary Chapter. (Longmans & Co.)

It is with a melancholy interest that we turn to this last chapter of Dr. Gardiner's work. At the time of his death it was known that he had left behind him very little in the

way of prepared material and still less of finished MS. It is proof of the absolute sincerity of his workmanship, and at the same time very indicative of his historical method, that he would not forecast the whole of a volume before sitting down to write. He wrote as he studied, literally from day to day; living through, as it were, with the eyes and mind of a contemporary, the events which he discerned and traced by his rigorous research. It was only in the conception of his narrative and in the grouping of his chapters round this or that central idea that his historical sense and his artistic sense were allowed free play. His historical judgments, his conclusions, his generalizations, were the outcome of the work itself. They were not preconceived. They took shape as events unfolded under his gaze, as the narrative grew under his hand.

Such a method of historical work is possible to very few, and it has entailed a heavy loss to those who waited for the fulfilment of his life's work. For it rendered it impossible for him to work far ahead of the press. Accordingly, when he died those who knew him had little hope that his finished MS. had progressed far beyond the end of his last published volume. So it has proved, and the single chapter before us is all that we may expect ever to receive from the hand of the man whose memory is a matter of veneration to the historical generation he reared.

At first the unofficial announcement was made that Dr. Firth would complete the work up to the death of Cromwell, on the lines and proportions of Dr. Gardiner's preceding volumes. The appearance of this single chapter, however, leads us to assume that Dr. Firth has modified his original plan, and that he will carry on the work from this point on his own lines entirely, and with his own distinct conception as to plan and scale. We cannot help thinking that this is only as it should be, not merely in justice to Dr. Firth's own work, but also for the sake of the history itself. For the death of Cromwell, or even the Restoration itself, for the matter of that, provides no distinct turning-point in English history. We expect Dr. Firth to carry on this history not merely to the Restoration, but also to the end of the reign of Charles II. And it would be a pity, in view of such expectation, if he were to adopt one scale and plan of work up to the death of Cromwell, and a different scale and plan from that date onwards.

Accordingly, without any authoritative announcement, we take the appearance of this chapter as indicative of such a determination in Dr. Firth's mind. As we turn, therefore, to the few pages which the chapter before us covers, it is with a sense of sorrow that we are bidding final adieu to the hand that has guided the past and present generation of historical students, to the mind that has done more than any other in the annals of our literature to formulate and inculcate a rigorously true historical sense and method. Would that the results of his teaching were not confined to a little band of professed students, but could reach even the politician, the partisan, the man in the street! Is History for ever to cry aloud from the housetops, and are the masses of our citizens to be for ever

impermeable to her high and lofty lessons of wisdom?

The chapter itself turns entirely upon the preparations for the Parliamentary elections of 1656, and upon the attitude which the Government of Oliver Cromwell adopted towards the factions which it had to keep in hand—royalists, sectaries, and theoretical republicans, besides the recalcitrant Presbyterians. The condition on which Cromwell gave his consent to the meeting of Parliament was that no member should be allowed to take his seat without a certificate from the Council—a condition whereby Cromwell interpreted in his own favour an ambiguous clause of the Instrument. But when once he felt himself thereby assured of the safety of his Government he contemplated no interference in the actual conduct of the elections themselves. The chapter brings out in detail the masterly tolerance of Cromwell in the face of the occasionally alarmist reports from the Major-Generals. More than one of these advised that the militia horse should be mustered. But to such counsel "the Protector gave no heed. There was to be no jingling of the sword which he held in his hands." And the result justified him, as is apparent from the brief analysis of the returns which Dr. Gardiner gives.

It is at this point that the narrative ends.

A History of Hampshire and the Isle of Wight. Vol. II. "The Victoria History Series." (Constable & Co.)

We cordially welcome this second volume of the 'History of Hampshire,' which forms part of the projected 'Victoria History of the Counties of England.' When completed this monumental undertaking will undoubtedly take its place with the 'Dictionary of National Biography' as one of the great literary achievements of our time. The publication of the present volume has been somewhat delayed by the need of special and original research for the history of Hampshire, which has hitherto not found a writer to compile a history similar to those of most of the other counties of England. The delay has, however, obviously been of great advantage to the book, and the editors are to be congratulated on presenting their subscribers with a mass of material admirably arranged and set forth in an eminently readable form.

It is unnecessary to say more about the general "get-up" of the book than that all the promise of the first volume has been sustained by the publishers in the second instalment. Paper, type, and illustrations are all that the most fastidious could desire. The first portion of the book deals with the ecclesiastical history of the county, and extends over 232 pages. For this important section the Rev. Dr. Cox is responsible, and his name will be to most people a guarantee for accuracy of statement, and that the necessary research has been thoroughly well made. For the lives and acts of the bishops of the see of Winchester, Dr. Cox has consulted the original registers, even when he might have contented himself, perhaps, with the printed editions of some of them. This is fortunate, for although Mr. Baigent's volume, containing the registers of Sandale and Asserio, is a trustworthy and excellent

piece of work, the volumes of 'Wykeham's Register' are the very reverse in every respect. The reader is referred (p. 36) by Dr. Cox to these 'Wykeham's Registers' for "an outline of the life of that distinguished prelate, William of Wykeham"; but it is to be hoped that at least they will not judge of that eminent bishop's knowledge of Latin, or capability of writing sense, from what is printed as his Register. Dr. Cox brings out admirably the work which was done by the mediæval bishops of Winchester; and, incidentally, many points of ecclesiastical and social history find apt illustrations in these pages. For example, as regards the relief of the poor, he says:—

"Whatever may be the truth with regard to the early tripartite division of tithes in English dioceses, insistence on the duty of hospitality and care of the poor as a chief part of the obligations resting on the benefited clergy is continually set forth by the mediæval bishops."

This statement he supports by reference to instruments entered in the Episcopal Registers. In the same way he brings out the control exercised by the bishop over the religious houses of his diocese, and disposes of the assertion frequently made that the friars were freelancers who went about disturbing the peace of parishes against the wish of parish priest and bishop. The portion of Dr. Cox's section which deals with the early Elizabethan bishops is both temperate and fair to all parties, and the treatment of the poor recusants for their religious convictions can hardly fail to awaken sympathy for them in their troubles, whatever we may think about their obstinate refusal to attend the new service in their parish churches. Bishop Cooper's suggestion in 1586 that "an hundred or two of obstinate recusants, lustie men well hable to labour," might be sent as convict labourers into Flanders (p. 81), and the Privy Council's assent to that plan for getting rid of the Catholics in the Winchester diocese, are samples given of the expedients resorted to by the authorities in addition to the imposition of fines to secure uniformity of religion.

The second part of Dr. Cox's contribution deals with the 'Religious Houses of Hampshire.' It extends from p. 104 to p. 232, and, as all but the first few pages are in small print, this section contains a great deal of new and useful information for all those who are interested in this branch of our national history. Considerable care has been exercised in getting the lists of abbots, priors, and other superiors as complete as possible. That these lists are not final is obvious, but they are more than useful, and will serve as a basis for future historians of individual houses. Some of the dates, also, are misleading and obviously wrong. For instance, at Titchfield Abbey, of Premonstratensian canons, John de Ramsey is said (p. 186) to have been "elected about 1379," and 'Wykeham's Register' is given as the authority. It would appear from Kirby's edition of the 'Register' (vol. i. p. 176) that the election was made upon November 20th, 1390. It is true that the original form of the date is not given in the print, and it is necessary to receive with due caution any of Mr. Kirby's readings; but as all the other documents in the same portion of the register are given the same

date, it may be presumed that in this respect the editor of 'Wykeham's Register' is correct. Also, it seems not unlikely that the abbot's name was De Romeseye, not De Ramsey. Again, in the same list of Titchfield abbots, William Auyten should probably be William Austyn, and his name is given as abbot on June 6th, 1475. Thomas Coyk, the next in order, was apparently Thomas Oke, and he was abbot on July 23rd, 1488. But these are, after all, small matters, and as a whole Dr. Cox's contribution to this volume is really excellent in every way. Whilst full of information from first to last, it is most readable.

The third section deals with 'Early Christian Art and Inscriptions.' The sixteen pages devoted to this interesting question are illustrated with several excellent pictures, chiefly of the early fonts which are found in this county. In speaking of the ancient rood at Headbourne Worthy the author does not say, what we believe to have been the fact, that it was removed thither from Old Hyde monastery when it was pulled down to rebuild the church further from the Cathedral. This will account for the style of the carving being so strikingly similar to paintings which came from the same place. It might also have been mentioned that a floor was at one time placed immediately under the old cross, thus forming an upper chapel or gallery in which no doubt mass was offered. We confess that we are disappointed to find no mention of the Winchester school of early art which is so remarkable in this section. In reviewing the first instalment of this Hampshire history we called attention to what we then thought to be an omission, and on seeing the title of this section we fully expected to find that this subject had been adequately treated. In this we were disappointed, and regret that nothing is said of the Winchester free-hand drawing school, which had its immediate effect on the art of England, and might have anticipated by some centuries the influence of the early Italian painters, had it not been swept away by the Norman conquest.

We have left ourselves little space to speak of the rest of the contents of this volume. Mr. A. F. Leach writes a long section on the schools of the county. He has, of course, made the subject of schools his own, and as he is an old Wykehamist, he knows the story of Winchester College thoroughly. Many portraits of eminent men who have come from Wykeham's great foundation appropriately illustrate Mr. Leach's text. The two concluding sections of this part are on 'Forestry and the New Forest,' and on the 'Topography of the Alton Hundred of the County'; this latter by various contributors, edited by Mr. W. J. Hardy. In future volumes the topographical and municipal history of the county will be concluded, and this will be followed by the maritime, political, and social and economic history. If the two concluding portions are as excellent as their two predecessors, we shall have every reason to be satisfied that the work will be an honour to the county which has been so long without any adequate history.

Annals of the Kings of Assyria. Edited by E. A. Wallis Budge and L. W. King. Vol. I. (British Museum Publication.)

THIS handsome volume contains transcriptions of the whole series of inscribed texts made by order of the rulers of Assyria from 2000 to 860 B.C., and now preserved in our national collections. Full transliterations and an English version by Dr. Budge, the learned Keeper of Assyrian Antiquities at the British Museum, and his assistant, Mr. King, accompany the texts, to which are added notes referring to previous publications and variant readings, and photographic reproductions of many of the tablets. The literary style of the Assyrian kings was so royally simple and direct that explanatory notes of the usual kind are not needed, and in their introduction the editors supply such historical information as is necessary to enable us to understand the circumstances in which the texts were written. We could wish that their scheme of publication had included a good map—those at present available elsewhere are both scanty and contradictory—and a detailed identification of the different cities and peoples mentioned. But perhaps this is a counsel of perfection to which the Treasury may have had something to say.

The dates of all Oriental history are being gradually pushed back, and while Mr. King, in his excellent article on 'Assyria' for the 'Encyclopædia Biblica' a few years ago, could say with perfect truth that Ishmi-Dagan ("Dagan hath heard") was the earliest Assyrian ruler known, the present volume opens with a brick of Irishsum ("the wise?") who governed some 300 years earlier. But these rulers, together with Shamsi-Adad ("my son is Adad"), son of Ishmi Dagan, an inscription concerning whom is also printed, call themselves only *patesi*, a Babylonian word signifying governor or viceroy, which shows that Assyria was in their day still under the suzerainty of the mother country, Babylonia. The earliest independent king of Assyria whose tablets can be here found is Pudu-ilu, who reigned about 1350 B.C., and was himself the son and grandson of two earlier Assyrian kings. At what precise period between Shamsi-Adad, whose date is here given as about 1700 B.C., and Pudu-ilu's grandfather, Ashur-uballit ("Ashur hath quickened"), reigned Bel-ibni ("Bel hath created"), who is said by Esarhaddon to have first "thrown off the yoke" of the suzerain power, still remains to be discovered. But let it not be thought that the dates here given are merely arbitrary or conjectural. The Assyrians were, for some reason which does not seem to have been a superstitious one, extremely fond of chronology, and the kings constantly refer to the number of years that the predecessors they name reigned. The keystone of the dates in the present volume, for instance, is the statement of Sennacherib that Tiglath-Pilezer I. was reigning in Assyria 418 years before his own time. Tiglath-Pilezer, in his turn, says that the Shamsi-Adad mentioned above preceded him by 701 years. But the date of Sennacherib's inscription can be established by external sources as 689 B.C., and we have therefore 1808 B.C. as the *terminus a quo*, or earliest date known,

of the second ruler mentioned in this book. Few classical dates can be fixed with such accuracy.

Of the inscriptions themselves, those which are of the most interest describe the conquests of Tiglath-Pilezer I. and Ashur-nazi-pal. Tiglath-Pilezer, whose accession is put here at about B.C. 1100, boasts repeatedly that he "wreaked his force upon a hostile land like the rush of a storm," and seems to have been the first Assyrian who took in hand the task of subduing systematically the nomad tribes who, then as now, swarmed upon the frontiers of Assyria. His first campaign was against the Mushki, who have been identified with the Moschi of Herodotus and the Meshech of Genesis, and who had encroached on the eastern borders of his country from their native land of Cappadocia. Upon these he fell with his war-chariots and infantry, and, after defeating 20,000 of them in battle, deported a great number after the fashion which later made the name of Assyria execrated throughout the East. Turning southward, he overran the land of Kummukhi (Comagene?), and although he laid waste its cities with fire and sword, he seems to have held one of the petty kings of the country to tribute, and to have left Kummukhi in his charge under the suzerainty of Assyria. His third year saw him raiding in a very difficult and mountainous country which he calls "Mildish," and which may be near to the classical Melitene; and this seems to have prepared the way for his conquest of Armenia, which took place in the following year. According to his own account, he there defeated twenty-three kings, although he seems neither to have transported their subjects nor deprived them of their thrones. He made more thorough work of it in his next two campaigns, where he drove out the nomadic invaders from the neighbourhood of Carchemish and conquered "the land of Musri," which seems to have been the region behind the Taurus, and to have corresponded fairly accurately to the Roman Cilicia. He must then have obtained possession of the great horse-breeding plains, afterwards so celebrated, and it is probably from this time that the Assyrian cavalry took its rise. That Tiglath-Pilezer was more than a mere raider of the Arab pattern is shown by the extent of his building work in Nineveh and elsewhere, and the pains he took to encourage agriculture among his subjects by the importation of flocks, herds, and horses from the conquered countries. On the other hand, there is some reason to think that he fought with the neighbouring kingdom of Babylon, and suffered there some reverses. But, on the whole, it is probable that it was in his reign that the future greatness of Assyria was assured.

The campaigns of Ashur-nazi-pal (B.C. 911-890), which occupy the greater part of the volume, show an altered state of affairs. How much truth there is in his boast that "valiant and merciless kings, from the rising of the sun to the setting of the same, I have cast into subjection under my feet, and have forced them to acknowledge my supremacy," we are never likely to know. According to M. Maspero, almost all the nations and races tributary

to Assyria had, before Ashur-nazi-pal's accession, thrown off her yoke, and the whole empire had to be conquered afresh. Dr. Rogers does not, indeed, go so far as this, but he is inclined to think that Ashur-nazi-pal "inherited opportunities rather than actual possessions." Perhaps the facts really were that the king's warlike father, like Philip of Macedon, left his son a well-trained army and a siege-train and war-engines, for which we find no parallel until the rise of the Greek dominion in Asia. Nor was Ashur-nazi-pal slow to make use of his advantage. He first fell upon Armenia, and wasted it with such cruelty that some of the cities nearer home hastened to make peace with him, to pay up their arrears of tribute, and to submit to an Assyrian governor. The next year he rushed upon Kummukhi or Kummukh, which, already conquered by Tiglath-Pilezer I., submitted with little difficulty; then turning to the rich Aramæan towns scattered along the Euphrates, he plundered them so mercilessly that they were glad to become his tributaries. But the northern tribes round Lake Van were again in revolt, and this time he made more thorough work with them. After a slaughter more bloody than before, he carried away to Nineveh such of his captives as he did not impale or burn alive, and replaced them by Assyrian colonists, while he built a fortified city in the midst of their former country to represent the king's vengeance and serve as a centre for the collection of tribute. Finally, in three successive campaigns he penetrated into Syria, took Carchemish, subdued the Hittites, and made good his footing in Asia Minor from the Taurus range to the shores of the Mediterranean. Before six years were out, he had reconquered the whole of the regions raided by Tiglath-Pilezer I.

Were these also mere plundering raids after the fashion which the rule of the Mahdi and his successor has made familiar in the Soudan? The cruelties which seem inseparable from Semitic warfare might lead one to think so, and there can be little doubt that by the plunder of the highly civilized states of the Euphratian valley, Ashur-nazi-pal acquired a vast treasure. Yet the fact that, after the six years' campaigns here described, Assyria seems to have been at peace, shows that the work of subjugation had been carried out with a settled purpose, and that the tributary countries were, for the time being, at any rate, incorporated into the Assyrian Empire. The king's buildings and irrigation works in Assyria itself, the remains of which are still to be seen, show that he was not indifferent to the welfare of his native subjects, and, on the whole, it is probable that Ashur-nazi-pal was the greatest ruler of their own blood that the Semitic race have ever produced. What his son, Shalmaneser II., did with the empire thus founded we shall see in Dr. Budge and Mr. King's next volume. Until then we postpone all criticism of the historical and literary value of their work, but may mention that they establish, and to our mind conclusively, that the god who is called Rimmon in Scripture and Ramman by most earlier Assyriologists possessed the name of Adad, as may be seen in the title of Ben-hadad ("son of Adad") borne by the kings

of Damascus a little later. In the meantime, we can recommend this valuable publication to all students either of Assyriology or of the historical criticism of the Old Testament.

Mazzini. By Bolton King. (Dent & Co.)

It was high time that something should be done to revive in the country which was his second home the memory of a man whose name, whether as a watchword or as a byword, filled the mouths of half Europe for some thirty stirring years, and, now that he has been for a like period in his grave, seems near to oblivion. The present generation knows little of the particular Joseph whose life Mr. King has taken in hand to relate. To the predominant element in it Mazzini's ideals must certainly be a stumbling-block, and to the rank and file foolishness.

Mr. King was obviously the right person for the present task. His intimate and extensive knowledge of the history of Italy in the nineteenth century marked him out as the proper biographer of the man who, after all said and done, did more than any other individual to make that history; he is also young enough to be able to look on the men and events of those days *sine amore et odio*—without personal bias. Though not blind to Mazzini's weak points, and they were many—at any rate, if we are to measure him by English standards—he is generally in sympathy with the political ideas which, as we have hinted, found more favour in the fifties and sixties of the last century than it is to be feared they do now. Curiously enough, a more detailed examination of Mazzini's life seems to have made Mr. King judge him more favourably than when he wrote his 'History of Italian Unity' he seemed disposed to do. It was perhaps not unnatural that a more intimate personal study of one of the purest, most unselfish, and most single-hearted of men and conspirators should have had this result. Not that he makes his hero an immaculate paragon. He recognizes in him that inability to compromise, even with men whose faces are set in the same direction, which is a weakness in most prophets. "Rebuke him, for he followeth not after me," was too often his tone, only he would do the rebuking himself:—

"If men differed from him, he assailed them bitterly instead of examining the reasons for their dissent.....He who was so insistent that no one had a right to set his own opinions above the people's common sense, was the last to bow to the popular verdict, when it declared against himself.....Much no doubt he did to stir his countrymen to strenuous and high-thinking patriotism. Though he aimed beyond their ken, he shot more high than all the politicians. But in the great march he broke the ranks, and made the task more difficult for men who, with a patriotism as true but with a saner strategy, had set their faces for the same high goal."

Again: "It was difficult for him to own an error, and hence he never learnt from his mistakes."

Mazzini himself would doubtless have replied that while he wanted a liberated and united Italy for the sake of the people of Italy at large, so that every man, of whatever rank, might, as Dante would have said, perform his own work in peace and tranquillity, a good many of those whose faces

were ostensibly set the same way were thinking more of the improved opportunities which a big country would offer to the enterprising politician, or at best were caught by a kind of literary enthusiasm, common enough in revolutionary times, but affording no very secure basis on which to build up the moral or material prosperity of the community as a whole. No doubt most political reforms are of the nature of compromises; but the uncompromising element has a considerable value in securing that compromise shall not be surrender. Looking to the kind of material of which "Giovine Italia" was largely composed—people who, as one of themselves, quoted by Mr. King, said in after days, found it a hardship to have to go out when they would rather have stayed at home, to talk when they would rather have remained silent (the flippant reader will be inclined to ask whether that often happened), and to remain awake when they would rather have been in bed—one wonders how far Italian unity would have got without its Mazzini, ready to face poverty, hardships, exile, the abandonment of all that is generally considered to make life worth living: a severer test of a man's quality than readiness to face the bullets of an enemy in the field, or even of a firing party. It is curious, by the way, though perhaps hardly surprising, to find Mazzini echoing in other words the pungent phrase of the French encyclopedist: "If one is to love mankind one must not expect much of them"; for that must surely have been what he meant when he wrote: "I am inclined to love men at a distance; contact makes me hate them." Perhaps he did expect rather too much.

Nor, again, is it surprising that while Mazzini was in no way ungrateful for the hospitality and shelter (tempered, indeed, by liberties taken with his correspondence) which England extended to him, and sincerely admired many English characteristics, he should have found himself, at many points, out of sympathy with the English way of looking at things, which, even in those days, when some enthusiasms were about, must have seemed to him painfully businesslike. "He detested the Cobdenites," we read, and he seems also to have thought that they encouraged the Crimean War—which was hardly fair to them. Yet somehow, sincerely as we may credit him with desiring the welfare of all classes of his countrymen, we imagine that the most numerous class, that of labourers and artisans, has, on the whole, a better time of it in England than in Italy; and that this is so is largely due to the efforts of the less picturesque, but more practical Cobdenites.

On the question of Mazzini's attitude towards political assassination Mr. King virtually repeats what he had said in his history, where he investigated the matter pretty carefully. How much sincerity there was in the charge often brought against him of encouraging to that crime may be estimated from the fact that the one would-be murderer whose name can with any plausibility be connected with his was for years the highly respected correspondent of an English newspaper, which no one could suspect of sympathy with any such unlawful methods, though, by the way, it disliked Cobden as heartily as did Mazzini

himself. At the same time it is clear that he did not instantly and decisively rule out assassination as the unsportsmanlike trick which, in ninety-nine cases out of a hundred, under modern conditions, it is, besides being almost invariably of no practical advantage. "Il n'y a pas d'homme nécessaire."

On the other hand, we do not see the evidence of distorted moral vision which Mr. King does in Mazzini's dealings with Bismarck at the time when the war of 1870 was on the point of breaking out. What is surprising is that he should not have seen that in the hands of that mighty intriguer he himself could never be anything but a catspaw. As a matter of fact, Bismarck dropped him and his aspirations fast enough as soon as it was clear that Prussia had nothing to fear from the Court of Florence. But why "a foreign Government" should not be asked "to assist in what meant civil war," we do not quite see. If we want our house repaired and beautified, we do not inquire too closely whether all the workmen and their materials have been produced by our own parish. After all, where would Italian unity have been at all, let alone the Italian capital, but for the assistance of foreign Governments, including that directed by Bismarck?

Mazzini saw the material accomplishment of nearly all that he had striven for. Italy was united, if not republican. Yet he died a disappointed man. "Italy," he said, "had found its inspiration not in Dante, but in Machiavelli." The choice is not, perhaps, peculiar to Italy, though in Italy, no doubt, it has been manifested in specially unattractive ways. Mazzini's greatness lay in the very capacity for being disappointed at the choice. But he might have remembered that Dante's own greatest satisfaction was derived from the fact that he was in a minority of one, to put into modern prose his noble phrase of "parte per te stesso"; and that it is rare for a minority of this size to live to see the travail of its soul.

Mr. King has done a good work in producing what ought to be the standard life of Mazzini for many years to come. Madame Venturi's sketch, which was reviewed in these columns just twenty-five years ago, was never adequate, and has long been obsolete; and we believe that there is no really satisfactory Italian memoir. It is to be hoped that some Italian publisher has before now secured a translation of the present work.

The only fault we have to find with Mr. King is a tendency to slip into blank verse. Instances will be found throughout the book; we may specially indicate pp. 100 and 101 as points at which examples will be found.

The Faith of Robert Louis Stevenson. By John Kelman, Jun. (Oliphant, Anderson & Ferrier.)

MR. JOHN KELMAN does himself some injustice by his title. He informs us in his preface that while Stevenson's "faith has been touched upon in passing by most of those who have written about him, it has never yet been selected for special and detailed study." This is true, but one

might ask, Why should it be selected? Mr. Kelman is obviously so ardent an admirer as to be of opinion that it is "impossible to have too much of" Stevenson. On the contrary, we should say that it was quite possible to have too much of other people's opinions about any author, great or small. In nine years much has been written about Stevenson, and some of it is discreet, much of it is enthusiastic, not a little of it is unjust. It is only a sympathetic and intelligent study of any personality which is welcome, and we may at once say that Mr. Kelman's comes under that category. He had no personal knowledge of Stevenson, but he is a whole-hearted admirer—one had almost written disciple. It is clear, also, that Mr. Kelman has not only consulted every available authority for light on his subject, but also has had access to private sources of information which are sometimes illuminating. At the outset we must confess to have experienced something like impatience at the attitude which Mr. Kelman assumed towards his subject. It is reminiscent somehow of the minister in his pulpit, between his preamble, his firstlies, and his thirdlies, and his final exordium. But presently the reader will be struck by the insight of the writer, as well as by the vigorous and vivid picture of the man which he is beating out; and then it is that he may feel that Mr. Kelman's title is at fault. This book is not so much a study of Stevenson's religious faith as an attempt to figure the man forth in all his qualities and features. The attempt is astonishingly successful—at least it is in such agreement with the face that looks out from Stevenson's works that we must recognize the likeness perforce. The key to Stevenson's literary character is undoubtedly that subjectivity to which Mr. Kelman devotes an interesting and discriminating chapter. He regarded the world always in its relation to himself. Most of us do the same in some degree, but the degree in which Stevenson did it was such as to render him the most self-conscious man in modern letters. The result of this, taken with his delightful style, was to render him perhaps the most interesting figure in modern letters. He could not keep himself out of his novels any more than he could keep himself out of his essays. He talks to you through his books in a sense in which hardly any other writer does, and the revelations of self therein are ample and various. They betray a man vain, kindly, with a strong sense of justice, a wonderful appreciation of the grotesque, and an admiration of the terrific. Stevenson acted always, and it may be doubted if he knew when he ceased to act. He carried artificiality to the point where it became naturalness, or at least discovered itself as part and parcel of himself. He was aware of this characteristic, but, so far as appears, did not make any endeavour to combat it, though he warned other people against it. In a letter written to a young author not long before his death he wound up, after much friendly criticism, by urging the aspirant to avoid certain faults—"above all," said he, "the faults of this letter." It was inferentially a correct criticism, for the writer pranced elegantly in the letter, and was aware that he did so. Mr. Kelman, greatly daring, sees in his hero

a certain resemblance at times to Mowgli, which irresistibly reminds us of Stevenson's own poem about "the blue-behindd ape," written with the gay insouciance which made him such a delightful companion. The chapters which deal with Stevenson's "power of vision" could hardly be bettered, and have the advantage—to the Stevensonian—of being soaked in knowledge of the author.

Mr. Kelman's purpose, however, was to set forth Stevenson's faith, and only incidentally does he treat his character. There seems to us to be too much effort to make things square agreeably. Stevenson, as we know, wrote a series of prayers in Samoa for use in the family circle, and Mr. Kelman is a little anxious to assure us that these were written under a genuine religious inspiration. "If the religious side of Stevenson should turn out to be mere posturing, and not in any sense a part of his real self, then the less said or written about it the better." No one supposes that Stevenson deliberately exercised his literary talent in the construction of prayers without serious intention, but there can be no doubt that it gave him literary satisfaction to do so. He pronounced himself in youth an atheist, and quarrelled bitterly with his father on that account; but youthful atheists are wont to change their position with the progress of the suns, and Stevenson undoubtedly did so. This is not to say that he can be claimed for orthodoxy, as Mr. Kelman would like to think. The anxiety to reconcile his views with dogmatic Christianity is apparent in many pages. Indeed, the book becomes thereby something of a special plea based on inadequate facts. We are told, for example, "that in the case of a man like Stevenson, his formal account of his beliefs will ever be an understatement of the actual faith from which he is working." But Stevenson is so frank and outspoken that he reveals himself, as we have said, more than any other writer of his generation. Again, "Christ is spiritually discerned by the writer of 'Vailima Letters' and of the 'Prayers'"; or (with reference to Stevenson's childlike qualities) "we need to remind ourselves that this is what Christ claimed to be a characteristic mood of Christianity. To enter that kingdom a man must be born again, even when he is old, and become a child." On the other hand, here is an admirable piece of criticism:—

"He is.....a man of clear and lofty spirituality, but it is a spirituality always reached through sense. In understanding him the progress must be continually repeated from sense to spirit. Neither element can be considered without reference to the other. In the flesh, as he depicts it, you constantly discover the spirit breaking through; in the spirit you seem still aware of the red tinge of flesh."

Stevenson, as we know, was "something of the Shorter-Catechist," but it is to be doubted if he had a mission or a "message," or thought he had. Mr. Kelman considers that his message was "the duty of joy, the ethical value of happiness," and would look upon him as the founder of a New Hellenism, in which, nevertheless, Hebraism dwelt *au fond*. "Unconscious Christianity" is a phrase which is surely in need of explanation, or definition, and Mr. Kelman acknowledges that Stevenson's

"faith will fit into almost any theological system." This is to confess failure to reconcile him with dogmas. We prefer Mr. Kelman's final estimate of Stevenson as a man "to whom was given a most brilliant vision of a certain stretch of sunlit earth, and who travelled in that light joyously to the end."

The style of the book is always clear and very often eloquent. Mr. Kelman warns us that he has not always used inverted commas in his quotations, so that possibly we have given him undue credit for certain fine phrasings which occur from time to time. But the value of the work is in the analysis of Stevenson's character, which is at once acutely and accurately discerned.

NEW NOVELS.

Park Lane. By Percy White. (Constable & Co.)

MR. BANFIELD, who tells the story, has a keen eye for the weaknesses and follies of his intimates, including himself, and moralizes in a light and mildly cynical vein, as becomes an old Oxonian and an elderly frequenter of the "Celibate Club" who has leisure to meddle. There is a delicacy about the slight traces of snobbishness left by middle-class associations and a piquancy about his priggishness which give a relish to his character. He betrays his own foibles with charming candour, while he pursues the study of humanity and his brother-in-law without offensive acrimony. Some of his weaknesses place him in touch with the multitude; for he frankly says what everybody with regard to himself thinks. The narrative is largely concerned with Mr. Banfield's brother-in-law, "John Tully Drew, his family, his career, his successes, his failures," who becomes Mr. Tully-Drew, of Park Lane. He is a merchant and financier, an adept at attracting the capital and business of ministers and religious bodies, while his second wife's fortune, derived from "puppy biscuits," renders him independent of his own risks. Being commercially minded and pushing, and rather unrefined than positively vulgar, he makes an excellent foil for the sentimentalist Banfield. A filament of pathos runs through the light comedy.

London Roses. By Dora Greenwell McChesney. (Smith, Elder & Co.)

In praising, not very long ago, Miss McChesney's historical romance 'Cornet Strong of Ireton's Horse' we said that she proved herself an exception to the rule by "keeping on the narrow way which leads to success." She has now diverged from the path followed to such good purpose, and has written a novel of contemporary life, which will hardly, we fear, enhance her reputation. The interest of this so-called "idyll" centres in the British Museum, where the American heroine is discovered in the Manuscript Room, informing a perfectly unknown young man that the rose he picks up for her is "the only live thing there." This unnecessary remark strikes the keynote to a good deal of the story. The influence which the Museum exerts on the lives of the various personages

is chiefly from its dry-as-dust, dreary, hopeless side, suggesting vistas of illimitable toil and relentless fate, rather than poetic visions from the heart of a great mystery and the sense of man's heirship in the ages. The impression, curiously enough, seems produced against the author's will. There is a great deal in the book about the historical associations of London and Windsor, and the background is well put in, but the characters for whose sake the details are conscientiously studied seem really not worth the pains. They are not sufficiently convincing, and do not make us care very much what happens to them. The heroine's name for her perpetually obtrusive cat, "America-my-country-'tis-of-thee," is simply irritating. Some interest, however, is excited by the pathetic though rather fantastic figure of Anthony Pettigrew, a "grey little moth of a man" who has haunted the Museum for thirty years, and finally takes a weird revenge on the monster which he conceives has gradually absorbed from him hope and life.

The Sword of Azrael. By R. E. Forrest. (Methuen & Co.)

THIS is a straightforward but somewhat conventional tale of the Indian Mutiny. The familiar incidents recur, an Englishman escaping with difficulty through an infested country, helped from time to time by friendly natives, and reaching his dearest ones just in time to be shut up in a fort along with them and defend them from the murderous attacks of Sepoys. The greater part of the book is written in the historic present tense, which is only at times effective, and an odd kind of syntax and punctuation is employed. Mr. Forrest displays an exact acquaintance with the surface of Indian life, but he does not give us that intimate sense of the life of the natives or of the poetry of ancient and modern India which Mrs. Steel's novels convey. Even the great historic background against which his figures move is barely suggested; the main drama in which the Lawrences and Havelock and Nicholson were taking part is only hinted. His story, in short, is merely a side issue and rather mechanical; but it is at least manly, and contains nothing either morbid or obscure.

From Crown to Cross. By Lucas Cleeve. (Hurst & Blackett.)

A CERTAIN feeling of disappointment which we have experienced while reading 'From Crown to Cross' is not wholly uncomplimentary to the author. The book does at least succeed in rousing expectations, and it is something to do that, even if the expectations are not very satisfactorily fulfilled. The scene of the story is laid in a little German State, and the chief personages belong to the royal household; they include a king who is passionately devoted to Wagner's music, and is taxed with madness in consequence, a young prince of similar musical tendencies, and the latter's father, who aims at deposing the king and getting the throne for himself. The Court intrigues, however, are not of absorbing interest; indeed, the whole action of the novel is slight and not very convincing. The German characterization, too, is rather super-

ficial and conventional; after all, Germans do not begin every second sentence with an "Ach!" any more than we do with an "Oh, yes!" It is as a study of temperament that the novel most successfully claims attention. The character of the young Prince Albrecht, with his fluctuating artistic impulses and emotions, is ably done, and indeed the author generally shows considerable skill in suggesting vague moods and impressions such as his. The literary style is cleverly enough adapted to the spirit of the book, but might be more careful and freer from mannerism. We deplore the use of such words as "activate" and "intersee." We may add that Wagner's music plays a prominent part in the plot, and is discussed on various occasions with a good deal of sympathy and suggestiveness.

The Wrong Road. By Major Arthur Griffiths-Milne.)

THIS is a frankly sensational affair, a murder mystery. The author is an old hand at such stories, and has managed this one well. The reader's suspicions are skilfully directed on the wrong man as poisoner, while the plot is well worked up with a wealth of ingenious subterfuge on the side of the guilty parties. Literary considerations hardly enter into such stories, but we are pleased to find that the writer avoids journalese and bad grammar.

The Mallison Mystery. By T. W. Hanshew. (Ward, Lock & Co.)

A TRAGEDY with four endings sounds mysterious until we find that the phrase means four connected melodramas of the old school. The bewildering crowd of incidents crammed into a comparatively small compass comprises murder, sudden death, abduction, substitution, personation, bigamy, confinement in a madhouse, and a tragi-comedy of errors. All the mischief except the bigamy is due to the diabolical wickedness and cunning of gipsies, but might have been averted if only an American millionaire would have given his coal-miners, one of whom was a—or the—gipsy king, two cents more per ton. This coal-king turns the tables on the English peers who snap up American heiresses by marrying the "idolised only child of an English earl of slender means, and [sic] who had made sacrifices she never dreamed of to surround her with all that youth desires or love can give." So the tragedy ends three times in England and incidentally takes a trip to France. Mr. Hanshew's estimate of part of his work can be applied to the whole: "I know it sounds like an Adelphi drama or a penny novelette."

THEOLOGY AND RELIGION.

God and the Individual. By T. B. Strong, D.D., Dean of Christ Church, Oxford. (Longmans & Co.)—"It is proposed," the Dean writes,

"in the present lectures to get at [the] principles involved in the very existence of Sacraments and an outward order, to throw light by this means upon the controversies which have arisen around them, and to suggest certain inferences upon the whole matter."

This book is an *eirenicon* of the best kind. It deals in the moderate and careful language of a scholar with the facts which lie behind the present Church controversies. Dr. Strong examines the evidence of our Lord's dis-

courses in the four Gospels, and that of the Epistles of St. Paul taken together as a whole, and shows that the view that an outward order in the Church of Christ must form a barrier to impede the free intercourse of the soul with God is "not based upon any sure warrant of Holy Scripture." The last lecture endeavours to remove certain preliminary objections which are commonly urged against the sacramental system. The book, small as it is, is of great value, and likely to be useful in the present situation of affairs.

The Mind of Christ. By S. A. Alexander. (Murray).—Under this title Canon Alexander publishes twenty "brief and simple addresses given at various times in the Temple Church." The writer truly says that

"if the Church is to extend her influence and purify her spirit it can only be by a deeper realization of what her Founder taught and was, and by a more successful effort to apply His teaching and to assimilate His character."

The addresses may be described as a step towards the high aim set forth in these words. The standpoint of the author is well illustrated by a quotation from the second address ('The Centre of Christianity') :—

"We are Christians not because we believe in the Bible, but because we believe in Jesus Christ. The facts of His life and death are set in a sky where no criticism can touch them: for as a witness to His Cross and Resurrection we have the historic existence of the Christian Church and the personal testimony of human souls. The unique effects of Christianity point back to an adequate cause."

The fifth address ('Christianity without the Cross') is very good, as is also the ninth ('Hard Sayings'). The closing address ('The Imitation of Christ') is, like the rest of the volume, forcible and practical. The sermons as a whole are singularly free from any controversial tone or rhetorical extravagance; they are direct in appeal, and have the ring of sincerity; they would serve as excellent models for beginners in the work of preaching.

Books of Devotion. By the Rev. C. Bodington, Canon of Lichfield Cathedral. (Longmans & Co.)—This work belongs to the "Oxford Library of Practical Theology," edited by Canon Newbolt and Mr. Darwell Stone. It is discursive in manner and uneven in execution, but on the whole it deals worthily with a great subject. The order of the book generally is chronological. The work is partly biographical, dealing with the authors of devotional books; partly descriptive, giving brief accounts of the books themselves; while some chapters go altogether outside the scope of the work as indicated in the title, and embrace such subjects as 'The Devotional Aspect of Sacrifice,' 'The Devotions of our Lord,' and 'The Devotions of Heaven.' There is an interesting account of St. Augustine and of his Confessions; of the Portuguese Father Thomas (died 1582), and of his book 'The Sufferings of our Lord Jesus Christ,' written when he was in captivity among the Moors; and again of Dr. Johnson's homely and practical piety as shown in the devotions published after his death. Canon Bodington has collected a vast amount of valuable information, and has imparted the touch of his own enthusiasm to the work. It is a helpful and useful book.

We note with pleasure the addition of Augustine's *City of God* to the "Temple Classics" (Dent). The translation by Mr. John Healey occupies three volumes, each of which is prefaced by a suitable illustration. Dr. Bussell has edited the whole, carefully revising the text, and adding at the end of the volumes notes, which are both learned and piquant.

Sunday. By W. B. Trevelyan. (Longmans & Co.)—This is an excellent book, and should be of practical service to that large and increasing class of persons possessed with a sense

of religious obligation, yet in revolt against the barren tradition of Sabbatarianism still in the middle classes often regarded as the only true note of piety. Mr. Trevelyan's book is written with freshness, ease, and sympathy. Not only is he sane in his views, but he even contrives to be interesting. The author writes with the intelligent appreciation of actual facts which is the note of his party, and from a standpoint, assumed rather than demonstrated, of a strong sacramentalist. His account of the history of the institution is really valuable, and should effectually silence the ignorant fanatics who identify Sunday with the Sabbath without the smallest acquaintance with the life of the early Church. Occasionally there is a tendency to sermonizing and verbiage, but the writer shows keen insight into human nature in his description of existing tendencies :—

"Much of a man's real discipline consists in the effort involved in thinking out principles, and applying them to the details of daily life."

"The man who sees can afford to be patient. It is the man whose own position is insecure who is forever trying mentally to justify himself by proving his neighbours to be in the wrong."

"It is not the lax ungoverned life which is joyous, but the strong and self-controlled."

The interest of the book lies in the effort the author makes to get at real principles, combined with a strong sense of the value of Sunday, as an economic no less than as a spiritual institution. He, to our thinking, rightly regards the duties of worship, rest, and mutual service as parallel. Yet he shows no Puritanical rigour about books, recreations, or the enjoyment of works of art, and is sensible in the extreme about picture galleries. "Few people know how many servant-girls are ruined by being obliged to take their 'Sunday out,' and having no friends to whom they can go." A remark like this is worth reams of the nonsense written and enforced by zealots.

Holy Orders. By A. R. Whitham. (Longmans & Co.)—This book will be of value to those who desire to learn something of the grounds of the increasing alienation between the clergy and the laity in this country. It is the work of one occupied for some years in a theological college. The volume is more remarkable for its tone than even for its statements. These are wild enough, as may be seen from the following words in regard to the holding of monastic property :—

"Whether it be true or not, as the whispered tradition has ever gone in England, that a curse clings to this ill-gotten gain, a curse of disaster and childlessness....."

A man who can suggest credence for this ridiculous legend is wholly incapable of a sound judgment on the delicate matters with which he here attempts to deal. He is also found lamenting that unction of the sick is not habitually employed, and that every parish priest is not as regularly occupied in hearing confessions. This, then, is the sort of teaching by which young ordinands are to learn tact and sobriety. Masses for the dead, a practice certainly condemned by the Church of England, are described as a pious work, and the Reformation is mentioned only to be disparaged. On the subject of the growth of episcopacy the writer appears to be almost deliberately misleading. He is doubtless justified from his standpoint in holding to the invalidity of non-episcopal ordination; but in view of the writings of Hort, Lightfoot, and Wordsworth, it is playing with the ignorance of his readers to say that the Presbyterian contention is "of course quite unhistorical." The value of his remarks may be gauged from the omission alike in text or notes of any allusion to the writings of Hatch, Hort, or anything of Dr. Sanday and Dr. Gwatkin—all of them, be it remembered, not merely scholars, but English Churchmen.

Here is, however, a passage worthy of remark in the notes on the subject of the historical growth of episcopacy:—

"The development has taken place, and it may be interesting to see how it has taken place. But this development is plainly the work of God, judging by the only standards possible for us, and cannot be altered."

This appeal to the *fait accompli* is capable of being used far more cogently for the Papal claims, and, indeed, there is no logical distinction between the two on the principles of this book. If, however, the plea be merely of the fact of development, this may be a good enough reason for loyalty to traditional forms, but is none for the condemnation of others. As Dr. Sanday points out, other forms—even those of Quakerism—equally have developed, and have on these grounds equally good claims to recognition. A theory of development which ignores the developments of the sixteenth century has and can have no logical resting-place except in Rome. As we have said, the tone of the book is far more objectionable than the views of the writer, which are commonplace enough. His whole attitude is pedantic, doctrinaire, and thin. Dissent is, of course, either a "delusion of Satan" or to be dismissed in a contemptuous quotation concerning those who pick rags from the Lord's body to mock with, and yet, in spite of themselves, are the better for it. Towards the higher criticism, and, indeed, the whole spirit of investigation, the writer's attitude is one of obscurantist hostility thinly disguised or tempered by a grudging acquiescence born of necessity. Apparently the writer would only admit inquiry on condition that the investigator was pledged to foregone conclusions. The Tractarian movement was in the hands of great men, and was attractive enough. Now that it has run to seed it is impossible to help seeing the enormous drop in intellectual and moral grasp from the writings of Newman and Pusey to the uninteresting dogmatism of much modern writing.

ARISTOTLE.

Aristotle's Psychology. Translated, with Introduction and Notes, by W. A. Hammond. (Sonnenschein & Co.)—Mr. Hammond's volume includes a translation of the 'Parva Naturalia' in addition to the 'De Anima.' The text he uses is the Teubner text of Biehle. Mr. Hammond's aim is, as stated in the preface, "to make easily accessible to English scholars the scientific content of these Aristotelian treatises, and thereby to facilitate inquiry into the history of philosophical and psychological ideas." Consequently he has avoided "the accumulation of notes of a purely scholastic kind," and "rigidly excluded all such matter as had no real interest for the doctrinal exposition of the treatises in hand, or for the history of science." The introduction contains a useful account of the leading features in Aristotle's theory of the soul and its faculties. The most important sections in the introduction are those which treat of "imagination" and of "creative reason." With regard to the former, Mr. Hammond argues strongly (pp. lix ff.) in favour of construing *φαντασία* as a constructive, as well as a reproductive faculty. On pp. lxxv ff. the distinction between *νοῦς πρακτικός* and *φρόνησις*, as its moral quality, is correctly maintained. The chapter on 'Creative Reason,' with which the introduction concludes, is reprinted, with slight changes, from an article by the author in the *Philosophical Review* (vol. xi. No. 3). After a brief review of the chief interpretations of Aristotle's "passive" and "active reason" given by previous commentators, Mr. Hammond states at length his own view of the matter. A single sentence must here suffice to indicate the gist of his view: "The content of the *sensus communis* regarded as rational

potentiality is the *νοῦς παθητικός*; the power which converts this potentiality into actual rational forms or meanings is the *νοῦς ποιητικός*." This explanation would seem to agree pretty closely with Von Hertling's.

The translation is, on the whole, well executed. We prefer it to Wallace's as being rather more accurate and less diffuse. In the following places, however, we notice some doubtful renderings: κατ' ἀκρίβειαν, "because of the acumen required for its discovery" (p. 2), with a misleading reference in the foot-note to Wallace, who gives an entirely different sense; p. 21, "Philippus the comedian" (*κωμωδοδιδασκάλω*); p. 32, "the peculiar absurdity of the number-theory consists," &c., where Wallace seems to take in their right order the words *ἴδιον τὸ ἀποτον*; p. 37, "the soul (*τὸν νοῦν*) and the sentient principle"; p. 46, "as vision and capacity are related to the organ," where Wallace also goes astray, though in another direction; p. 76, "audition takes place in air and water," but *ἐν* is probably "in the case of"; p. 86, "salt.....melts on the tongue" (*συντηκτικὸν γλῶττις*); p. 86, "consequently it is necessary for the organ of taste to be capable of becoming moist, without injury and without becoming intrinsically moist," where there is no note to show that the Greek can be thus manipulated; p. 97, "each sensation is experienced (*αἰσθάνεται*) as a unit"; p. 104, "so that it is not possible for even the forms of experience to undergo these opposites, if sensation and thought be such forms"; p. 121, "but the knowing mind must be these things potentially, and they must be reduced to unity in the mind itself," which is not much easier to educe from the Greek than is Wallace's strange rendering; p. 130, "organs of movement" (*τῆς πορείας*), as if the word had been merely *κίνησις*; p. 137, "at other times the will overpowers the desire, and again, like a ball tossed to and fro, one desire overpowers another," a rendering which makes sense of a queer piece of Greek at the expense of violating it, and which requires some note of explanation and justification which the translator fails to supply.

We do not much like the practice of translating the same Greek word by a variety of English synonyms; it is a practice which does not seem likely to be conducive to accuracy. Mr. Hammond gives "mind" and "speculative thought" for *νοῦς* on a single page, and probably other words elsewhere; while for *τὸ γενεσόν* he employs both "the sapid" and "the gustable," one of which ugly words, at the most, might have done. These, however, are minor blemishes in a work which is likely to serve its purpose well, and prove attractive to students of historical psychology and psychophysics.

Aristotle's Theory of Poetry and Fine Art. By S. H. Butcher. Third Edition. (Macmillan & Co.)—It is nearly five years since we noticed in these columns the second edition of Prof. Butcher's standard work on the 'Poetics.' About the same time appeared Prof. Bywater's critical text, followed after some interval by Prof. Tucker's edition; and another work of much interest bearing on the subject was Finsler's 'Platon und die Aristotelische Poetik,' published in 1900. A great part of the additions and corrections made by Prof. Butcher in his latest edition are suggested by the works mentioned, which he has evidently consulted with care; but it should be added that these changes are, after all, surprisingly few and unimportant. We will mention briefly some of the more noteworthy variations. 1451¹⁹, the traditional reading *ὥστερ ποτὲ καὶ ἄλλοτὲ φασιν* is retained and defended; 1451²¹, *Ἀνθεῖ* for *ἀνθεῖ*, after Welcker and Bywater; 1455²², *ἀναγνωρίσας τινός* retained, following Vahlen; 1456²⁸, *ἡ δαίνοια* for *ἡδὴ ἂ δαί* (MSS. *ἡδέα*),

after Spengel and Wrobel. We are glad to notice that in several points the judgment of Prof. Butcher coincides with that expressed in the *Athenæum* reviews of the texts of Bywater and Tucker. For instance, he approves of what we called Bywater's "attractive transposition" at 1449^{6,7}; while, with us, he rejects *συστημάτων* for *σωμάτων* in 1451³. He accepts Tucker's addition of *κάκεινο* after *ἀνάγκη* in 1460²⁴, to the probability of which attention was drawn in these pages. In his high opinion of the value of Finsler's work, to which he acknowledges his indebtedness for many fresh illustrations from Plato, Prof. Butcher also confirms our view. We cordially congratulate him on the production of this third edition, in which his admirable 'Poetics' is so completely brought up to date.

FRENCH BOOKS.

MM. PAUL MANTOUX AND MAURICE ALFASSA publish for the Musée Social, through M. Arthur Rousseau, of Paris, *La Crise du Trade-Unionisme*, of which a part is excellent. M. Paul Mantoux is to be trusted, and writes well about Taff Vale and the law of conspiracy. M. Alfassa, as we had to show on a former occasion, is slapdash, and does not know his subject. It is interesting to find that the authors are convinced that the defects of British industry lie in the want of intelligence, activity, and industrial education on the part of our manufacturers, who as a rule have never been willing to advance as rapidly in the reconstruction of works and machinery as the progress of the United States, and even of Germany, made necessary. On two separate occasions this view has been confirmed by industrial inquiries undertaken from the West Riding, into the competition of Roubaix with Bradford. More importance than it deserves is attached by the authors to the National Industrial Association for bringing together manufacturers and men. Although the account of this little body ends by the admission that it is too soon to know whether it is worth considering, we have to inform the authors that it most certainly is not. M. Alfassa, since the publication of his pamphlet which we had to criticize in hostile fashion, has corrected some of his facts about the labour members in Parliament, but even now he is not thoroughly trustworthy. We do not understand what he means by a foot-note to the statement that most of the "ten or so labour members" are "unionists" (which signifies trade-unionists, and not members of the Unionist party). This note names only five of the labour members, and names one of them, who does not attend their meetings, in connexion with an association to which he does not belong, while the names and trade unions of the other labour members are omitted. The statement that Mr. Drage, in his candidature at Woolwich, spent more than 4,000*l.* in a fortnight is, of course, a libel, as to spend beyond "the maximum" and beyond the amount declared is a heavily punishable criminal offence.

Les Ancêtres de Louise de la Vallière, by Eugène le Brun (Paris, Honoré Champion; Moulins, Louis Grégoire), is a genealogical résumé of the paternal ancestors of the earliest mistress of Louis XIV., who, after being deeply in love with him and bearing him four children, retired into a convent as "Louise de la Miséricorde," hoping thus to save both his soul and her own. It is founded mainly upon the archives of the estate of La Baume, adjoining the commune of Le Veurdre, in the present department of Allier, but once a stronghold of the duchy of Bourbonnais. Among the beautifully executed illustrations accompanying the work are sketches of the ruins of the old château, as they are to-day, and a plan of the estate drawn up in 1680. There is also a representation of the present

building, which dates from 1751, some years after the house of La Baume le Blanc died out in the male line. M. le Brun traces the ancestry of the Duchesse de la Vallière back to Perrin Guiton alias Blanc, who did homage for a meadow in Le Veudre in 1366. After a brief preliminary account of the Le Blanc family previous to that date, he proceeds to treat in some detail, first the eldest branch of the house till its extinction with the third Jean in 1670; then the branch of La Baume le Blanc de la Vallière, the immediate ancestor of which was the first Laurent le Blanc, who flourished in the latter half of the fifteenth century, and is described as "Seigneur de Choisy-sur-Seine" and "Procureur au Châtelet de Paris"; and lastly the youngest branch of Le Blanc de Chevrainvilliers, which died out in the male line in the third generation. The immediate ancestors of Françoise Louise de la Baume le Blanc, who was created by her royal lover Duchesse de la Vallière, belonged, of course, to the second branch. The fief and seigneurie of that name were acquired by Laurent le Blanc in 1542, and seven years later he was recognized as noble, having the right to bear the title of *écuyer*. His son Jean was appointed in 1571 secretary of the Duc d'Anjou (aspirant to the hand of Elizabeth of England), and later became *maître d'hôtel* to Catherine de Médicis. He was also named by Henri III. Mayor of Tours. After that king's assassination he joined Henry of Navarre, a letter from whom, when he had become Henri Quatre, thanking him for his services, is to be seen in the appendix. A further letter from the same hand appoints him to the control of the finances in the army which the Prince de Conti was commanding for him in Central France. He also became subsequently *maître d'hôtel ordinaire* of Marguerite, Queen of France and Navarre, and Baron de la Pape-lardière. From the first marriage of Laurent, third of the name, Louise de la Vallière deduced her immediate ancestry. Laurent's second son, Jean, had a very large family. His eldest survivor, Laurent the fourth, was the mistress's father. He distinguished himself as a soldier against the Spaniards, more especially at the passage of Brai in 1634 and at Rocroi, besides holding Amboise for the young Louis XIV. in 1652. Interesting facsimiles of the handwriting of Louise de la Vallière, her brother Jean, and her daughter, known as Mlle. de Blois till her marriage with the Prince de Conti, are supplied by the author. The genealogical account is continued beyond the children of Louise (they left no issue) in the persons of the descendants of her eldest brother, the Marquis de la Vallière, whose line persisted for three generations longer. His son Charles François, the first duke, was a brigadier at the battle of Blenheim or Höchstädt, and obtained from Louis XV. the erection of his lands into a *duché-pairie* in 1723. Adrienne Émilie Félicité, his granddaughter, wife of the Duc de Chatillon, was the last member of the family of De la Baume le Blanc de la Vallière. The date of her death is not given. M. le Brun concludes by announcing his attention to undertake a complete monograph upon the parish of Le Veudre, in which he hopes to clear up the question of the descent of other Le Blancs whose names he has found in the registers.

Principaux Auteurs de l'Antiquité à consulter sur l'Histoire des Celtes depuis les Temps les plus Anciens jusqu'au Règne de Théodose Ier, par H. d'Arbois de Jubainville (Paris, Fontemoing), is a useful book from the facile pen of the French Professor of Celtic. It forms the twelfth volume of his 'Cours de Littérature Celtique,' and passes under a rapid review all the authors of antiquity who are known or believed to have written anything about the Celts, a task now greatly simplified by Holder's 'Alt-Celtischer Sprachschatz,'

which already includes the middle of the letters. The order which M. d'Arbois de Jubainville follows is chronological, and with a few authors of well-known dates this is easy enough, but when it comes to dealing with those of whom only fragments are preserved by later writers he has to enter more or less into details to establish the dates of the originals; so that even the order is not a very simple matter. That is not all: at times it is hard to say what has been borrowed from an earlier writer, and who that earlier writer, whether quoted or refuted, was; for sometimes, as in the case of the lost diary of Pytheas, it is from attempts to give a previous author the lie that one gathers what he must have written. Some points in such an order must always remain matters of doubt; but in consulting this volume the reader is duly helped by indexes and a table of contents, which show at a glance the sequence of the Professor's remarks.

He begins at the beginning, and asks when the Gauls (*les Gaulois*) made their first appearance in a written document. Following the lead of M. Salomon Reinach, he answers by pointing to certain passages in the Iliad which mention tin under the name *κασσίτερος*; he treats it as a hypothesis which he is disposed to accept, and proceeds to show cause why *κασσίτερος* may be regarded as a Celtic word. He further suggests that *κασσίτερος* was one of the names of the country where tin was found, and for which was invented later the derivative name *Cassiterides*. In this view he is confirmed by the parallels of *cuprum*, "copper," from the name of the island of Cyprus, and *χάλυψ*, "steel," from that of the Chalybes of Asia Minor. It is needless to say that the region implied was the British Isles, and we quote M. d'Arbois's criticism on those of the ancients who thought otherwise:—

"The tin used in Europe and in all the basin of the Mediterranean appears to have been indigenous to Great Britain, and brought to the Mediterranean basin by Phœnician commerce. The authors of antiquity from whom we derive this information—that is to say, Strabo and Diodorus Siculus—believe that one has to distinguish from the British Isles the tin islands, and thereby they demonstrate the incapacity with which they make use of their sources, which alone in their writings are of value. Finding two different names, *Κασσιτέρους* and *Βρεταννική*, they fancy two distinct countries are meant, and they do not understand that the island *Βρεταννική* is one of the *Cassiterides*."

M. d'Arbois closes this section of his first chapter with the conclusion that so far back as the Homeric epoch, towards the end of the ninth century before our era, a group of Celts had already established themselves in the British Isles; but he regards them as consisting of Goidels, and not of the Gauls in quest of whom he set out. In this he is probably right, though he adduces no philological evidence in favour of the priority of the Goidel. One observes that our author as he gets older becomes more and more wary: thus he gives no hint as to what portion of the British Isles he would regard as occupied by Goidels some nine centuries B.C. or as to the country from which they are likely to have arrived here. At all events, his acceptance of M. Reinach's suggestion that *κασσίτερος* was Celtic means that he regards that position as, on the whole, unassailable.

He is more definite as to the other Celtic group of peoples in the British Isles—namely, the Brythons—and in his notes on Polybius he speaks to the following effect:—

"The Gaulish word for breeches (*la culotte*), *brāca*, is not of Celtic origin. The garment was unknown to the Gaelic branch, and was introduced into Great Britain by the Belgic or Brythonic conquest towards the year 200 B.C. Strabo speaks of the wide breecher, *ἀναγυρίδες περικεραυνίαι*, of the Belgæ, and Martial of the breeches, *brāca*, of the Britons."

Here again the author is cautious: he vouchsafes his readers no helping hint as to who Martial's Britons might be, but he proceeds to show that the garment in question was in evidence among the Celts in Italy as early at least as the year 225 B.C., and he supposes that even then the name for it was *brāca*. The most remarkable point is, however, the case which he makes for the Teutonic derivation of the word, and the light which that throws on the difficult question of the early contact of the Brythonic Celts with peoples of Teutonic nationality.

This is a kind of book which it is impossible to characterize in a few words; and our only criticism has already been made—namely, that we wish the author had given us his views on certain points which he has preferred to leave alone. Of that, however, he must himself be the best judge, and we have already given instances enough of the highly interesting sort of questions which he raises and discusses with his usual clearness and learning. In spite, moreover, of the unpromising nature of much of the miscellaneous material, the attention with which one reads this modest volume never flags from the beginning to the end. The student of Celtic history and language will find it an indispensable help in making proper use of Holder's thesaurus.

Œuvres Complètes de Paul Bourget. — Romans: V. Une Idylle Tragique, La Duchesse Bleue. (Paris, Plon.)—In the two novels included in the fifth volume of the *édition définitive* of M. Bourget's works "on reconnaît," we are assured by the *préface* d'insérer punctiliously inserted by the publisher for the benefit of reviewers, "le moraliste averti, le profond et élégant féministe." In the preface to 'La Duchesse Bleue' M. Bourget himself defines his intentions, taking himself very much as his publisher takes him. Writing to Matilde Serao, and justly praising her 'Paese di Cocaigna' (which Madame Bourget has so admirably translated into French), he tells the vivid Neapolitan novelist that her art is that of the Italian fresco painters, while his own is limited to the painting of minute *genre* pictures, "des études de sensibilité individuelle." And he admits the limitation, referring it, not unnaturally, to the nature of things, rather than to his own skill in handling his material. "Moraliste" and "féministe" by conviction, M. Bourget is a novelist by habit. He has the searching mind of a critic, not the "shaping imagination" of a creative writer. When he was content to express himself he wrote the 'Études de Psychologie Contemporaine'; but the idea of the novel presented itself to him, and he set himself conscientiously to chronicle the senses and sensibilities of gentlemen and ladies in the best society. "Personne ne l'avait plus rencontré ni au golf, ni dans aucune soirée, ni dans aucun thé de cinq heures" (a sentence relating to the hero of 'Une Idylle Tragique'), indicates the nature of his preoccupations since he gave up studying Taine, Baudelaire, and the Goncourts. "Moraliste averti," in the words of the publisher, he is incapable of dealing lightly with a "thé de cinq heures," and if, in matters of art, attention were insight, all these analytic novels would have told us all that we need know about French society of the day. As it is, they tell us little, for they are dissections of a thing dead before the knife touches the flesh. They have the tedium of trivial things taken seriously, and, aiming as they do at a profound philosophy, come to us in the form of average stories, which women read without reflection, for the sake of their sentimental adventures.

Dickens is the latest volume in the excellent series of "Pages Choieses des Grands Écrivains" issued by the Librairie Armand Colin. M. B. H. Gausseron supplies an excellent bio-

graphical introduction and translations of the pieces selected, being evidently well up in his subject. He does not attempt any special criticism of the novels separately, or indeed of Dickens as a writer, except that he was "un Alexandre Dumas qui avait l'âme de Vincent de Paul." We rather wonder that the resemblances between Daudet and Dickens are not noticed here. Perhaps it would be too much to expect an indication that modern English criticism does not dote on Little Nell any more than on Tennyson's May Queen. M. Gausseron has a capital knowledge of English, and renders his select passages with skill, avoiding the mistakes which amaze and amuse the complacent Briton in some other translations. He should, however, have got an English friend familiar with Dickens to revise his proof-sheets. We note, for instance, 'The Evenings of a Waking Man' (which should be 'Working'), Micawbert, 'Thomas Nickleby,' 'Our Common Friend,' and Rocksmith.

OUR LIBRARY TABLE.

MR. JOHN MURRAY publishes *Selected Speeches of Sir William Molesworth on Questions relating to Colonial Policy*, edited, with an introduction, by Mr. Hugh Egerton. The editor's profound learning, so admirably exhibited in his own 'British Colonial Policy,' comes out in the introduction, in which he says everything that he can for Sir William Molesworth and his speeches, and throws a good deal of light incidentally on Wakefield and the Wakefield system. But the speeches of Sir William Molesworth are not really of much value. We may tell our readers, who will be looking for facts the one way or the other in relation to fiscal policy, that they will find some allusions to the old relations "grounded on the most galling of inequalities, viz., restrictions upon trade," but nothing which will be useful to them, whichever opinion on the subject they profess. There is one fine passage, and perhaps one only, in Molesworth's speeches, a fact which makes us ask ourselves if it can have been his own. He describes how from the crowded cities of Greece "the colonists departed under the guidance of their foremost men," carrying the images which

"linked them for ever to their ancient home..... Not dissimilar in principle was the old English mode of colonising, except that our colonies, instead of commencing their existence as independent states, professed their allegiance to the mother country; but their charters gave them all the essential powers of self-government, and complete control over their internal affairs. They flourished rapidly, were most loyal, and sincerely attached to our empire, till we drove them into just rebellion."

A great deal of Sir William Molesworth reads, as Mr. Hugh Egerton frankly says, like somewhat unregenerate "Little Englandism"; and Mr. Labouchere will hail as similar to his own the remarks of Molesworth on our "insane desire of worthless empire," in which we "hunt.....the Boers, ever flying from our hated dominion." He adds that "the people of Great Britain must make up their minds to pay dearly for their whistle; and a more worthless one has never been acquired by force of British arms." Sir William Molesworth attacks the fiscal system under which England, he says, unlike the Powers that draw tribute from their colonies, "has paid tribute to her colonies"; and with regard to the demand of the "West Indian proprietors," who say "that we must either restore the value of their property by protecting their sugar or they will throw off our dominion," replies, "If we must choose between these alternatives, there can be little doubt which would be the cheaper." The West Indies had been "the most worthless, and the worst managed of our colonies—a perpetual drain on the pockets of the people of England"; and "if we were to make them a present of

ten millions sterling, on condition of their becoming independent States, we should be gainers thereby." Molesworth assumed that the Australians would increase rapidly, and was apparently less clear with regard to the Canadians. Australia "will become the possession of tens of millions of the Anglo-Saxon race." At present the symptoms are the other way, and the Australian population has become almost stationary.

MESSRS. METHUEN & Co. publish an admirable statement of the case against Mr. Chamberlain's fiscal proposals by Mr. George Herbert Perris, under the title *The Protectionist Peril*. This little volume is as valuable on the one side as is Mr. Kidd's article upon the other.

SIR HENRY WRIXON is a most distinguished Victorian statesman, but he is not an equally accomplished writer, and we find his two volumes of political romance, entitled *Jacob Shumate*, published by Messrs. Macmillan & Co., a little tedious. The big book satirizes the weak points of a democratic system, without showing any desire to change the Parliamentary democratic system for any other; and in this line of chaff we prefer the pictures of Australian politicians and their difficulties presented to us by Mrs. Campbell Praed in some of her early novels, to the rather formidable machinery set up for the purpose by Sir Henry Wrixon. At the same time the reader who has the patience to do what we have been compelled to undertake will be rewarded by some bright passages here and there in which, under thinly veiled disguises, the great men of Victoria and New South Wales are stripped of their plumes and shown to be trembling creatures after all. The account of the woman's suffrage movement is uncommonly like real life; and those who brought adult suffrage into existence in various Australian colonies and in the Commonwealth itself will recognize a certain truthful vividness in these sketches.

The Personality of Emerson. By F. B. Sanborn. (Boston, Goodspeed.) — In this brief but handsomely appraised book Mr. Sanborn does not attempt anything like a complete portrait of Emerson, but confines himself to a series of traits, incidents, and conversations which come within his own personal knowledge. He relates the beginning of his acquaintance with Emerson, and records what was said and done when he met him on subsequent occasions. It is, in fact, an authentic contribution to the materials for Emerson's biography, and if somewhat slight has at any rate the merit of being firsthand. Mr. Sanborn does not explicitly pass judgment on Emerson (except in so far as he alludes to him as "this great man," or talks of "his colossal portraiture"), but leaves the traits and events "to bear their own testimony to his character." We will not pass judgment on Emerson either; but we remark that the new facts which Mr. Sanborn brings forward do not seem very significant or very constitutive of the final image of the man. The details given of Emerson's every-day life are meagre and trivial; that does not much matter; but the recorded expressions of his opinion are disappointing in one who relied so much upon intuitions, upon a perfectly reacting organism, instead of the long processes of logic. However, facts are facts, and there is no harm in setting them down, even if insignificant. It is proper to add that two fairly interesting letters of Emerson are here reproduced in facsimile.

MESSRS. SANDS & Co. have sent us *Robert Wallace: Life and Last Leaves*, edited by Mr. Campbell Smith and Mr. William Wallace, a brother of the distinguished member of Parliament who is the subject of the biography. The work begins with a fragment of autobiography, which we find of extraordinary interest; but we are unable to praise the

remainder of the book. Some of the speeches included are well worthy of a place in the volume, but those which were reported before Dr. Wallace attained the great position in the House of Commons which he won in the debates on the Home Rule Bill of 1893 are so ill recorded as to be worthless. There is, of course, a good deal of Calvinistic theology in the reminiscences, and even in the speeches, and we are also expected to know the meaning of such terms as "an Original Seceder" and the like. It is curious to find that Dr. Wallace, who cut himself adrift from all churches and almost from all creeds, remained a theoretical advocate of the principle of the Scottish Establishment, and continued to think that the Free Church movement, "if carried out to its logical developments, would be utterly intolerable in the secular State and incompatible with civil stability." On the other hand, he explains his own theological views in the following words:—

"I was baptised, when I did not know anything about it, into the Scottish State Church, and I have not yet been excommunicated. If the other parties to the situation are willing to let sleeping dogs lie, I, for one, do not feel stimulated to arouse them."

He describes himself politically as a democrat, but in his admirable articles in the *Saturday Review*, which are, we think, overlooked by the editors, Dr. Wallace unmercifully chafed the "labour members." On one occasion he declared that he had as much right to call himself "a Baby member," on the ground that he remembered his cradle; and on another occasion he explained that he was about to buy a wideawake, inasmuch as by the simple process of adopting a soft hat he should become a member of the most influential section in the House of Commons. Among the curious points in the autobiography we note the statement about the father of its subject that he held the silver medal of the Scottish Horticultural Society for marketable oranges grown under glass. This reminds us that in the tariff and fiscal controversy of an earlier generation Bastiat's best example was drawn from the evident possibility of promoting, by means of protective duties, the home growth of oranges, and the equally evident unwisdom of attempting to do so. Dr. Wallace's political fame came to him late in life. It was not till the end of June, 1893, that he made the first of those extraordinary speeches which put him into the front rank. His success on June 23rd no doubt produced the wonderful speech of July 12th, which gave him one of the greatest triumphs ever obtained by a member in the House. It was not only a most powerful piece of political argument, but it was full of happy touches of humour, such as:

"The conduct of the First Lord of the Treasury reminded him of what was said by Lord Bacon long ago when an articulated clerk—for he was always sure that impostor Shakespeare would be found out—when he said—'A man may smile and smile and be a—' well, an opponent of Scotch business."

The later speeches were less good, but still contained many admirable touches, as, for example, the declaration that Mr. Balfour's "main achievement had been to prove nothing but that science was as baseless as theology."

WITH *The Well-Beloved* Messrs. Macmillan conclude their reissue of "The Wessex Novels," two volumes of verses being to come, which complete Mr. Hardy's splendid achievement. This edition is so comely and so moderate in price that it may well placate those who have sighed for earlier issues out of their reach. Mr. Hardy's prefaces to the volumes should not be missed, for they are models of a difficult art, whether reflective, informative, or combative. If "a preface is more than an author can resist," it is also often more than he can manage to his credit.

MR. FISHER UNWIN publishes *Wesley and his Preachers: their Conquest of Britain*,

by G. Holden Pike. The bicentenary of Wesley's birth just celebrated is, we presume, responsible for this volume. Mr. Pike has evidently read with care Wesley's 'Journal' and the 'Lives of the Early Methodist Preachers.' He extracts much from these works, hence his volume has some value; if he had omitted his own comments its value would have been greater, for his grammar is shaky, and his style in startling contrast to Wesley's. We were repelled by the opening sentences:—

"While passing along Bishopsgate Street on a summer day in the first year of the twentieth century, I saw with some regret that the Wesleyan Centenary Hall and Mission House had been taken down. The building was, during its not very long life of sixty years, a notable landmark, reminding every one who looked upon it of the mighty conquests which had been made in Britain during the great Revival of the eighteenth century."

The truth is that the unsightly building in Bishopsgate Street was condemned as unsafe and insanitary, and that the Wesleyans are erecting a modern building on the same site, which they will occupy when it is completed. Apart from this, Mr. Pike's introductory words are a strange preface to the fascinating journal of the founder of Methodism. Still the volume has compensations. We were even grateful that it had been published when we came across the following extract from the life of John Nelson, one of Wesley's assistant preachers. Wesley and his assistant were preaching in Cornwall:—

"All that time Mr. Wesley and I lay on the floor: he had my great coat for a pillow, and I had Burkitt's 'Notes on the New Testament' for mine. After being here near three weeks, one morning about three o'clock Mr. Wesley turned over, and, finding me awake, clapped me on the side, saying: 'Brother Nelson, let us be of good cheer: I have one whole side yet, for the skin is off but on one side.'"

The volume is well printed and illustrated. We cannot say that it is well written.

The Mirror of Perfection, translated by Constance, Countess de la Warr, with an Introduction by Father Cuthbert (Burns & Oates), is a very fair translation—free and accurate. But the translator should not speak of the "apse" of St. Mary of the Angels, meaning the space behind the altar of the tiny oblong church, no larger than a workman's parlour. Father Cuthbert in his introduction talks of "the majority of critics" with reference to the date of the book; but he ought to know that critics are weighed, not counted, and certainly every writer of any standing holds one of two views—either that the book was written in 1227 and is much interpolated, or that the book was written late and has included much that was written in or about 1227—which views, it will be seen, are virtually the same.

MR. ROBERT STEELE has also made a translation of *The Mirror of Perfection* for one of Dent's "Temple Classics." A note from the publisher mentions that "the manuscript of this work was in his hands before the issue of Dr. Evans's translation, and that, with the assent of Mr. Steele, he held it back as some token of their respect for Dr. Evans's services to mediæval literature." A tribute of this kind is so rare as to be worth mentioning. We are glad to have Mr. Steele's translation. He is thoroughly at home in all matters concerning St. Francis, and the rendering is duly simple and dignified.

The Hibbert Journal keeps up this quarter its standard of interest. We are glad to see Mr. Wilfrid Ward's article on 'Authority,' for its presence makes clear what the original advertisement left doubtful, i.e., whether the editors would consent to insert articles representative of forms of belief which to them might appear antiquated. The recent discussions in the Church of England are responsible for Dr. Cobb's interesting article, 'Do We Believe in the Reformation?' which is

a plea that "a reformed church should be a reforming church" (to quote Archdeacon Wilson), and also for a most valuable article on 'The Growing Reluctance of Able Men to Take Orders,' by Mr. Burrell. We think that Mr. Burrell is incorrect in ascribing futility to the efforts for freedom of Stanley and Jowett. Surely the change in the character of subscription now demanded from ordinands was mainly their work. This change is ignored by Mr. Burrell; its significance, when logically interpreted, is far more (as Dr. Momerie once pointed out) than appears at first sight, although in any view the liberty now permitted would have shocked the Reformation divines. Dr. Peabody's article on the character of Jesus Christ is mainly notable for containing incidentally the best criticism we have seen of Prof. James's Gifford Lectures on religious experience.

We have on our table *Jimmy*, by John Strange Winter (White),—*Riding to Win*, by L. Breaker (Everett),—*Soltaire*, by G. F. Willey (Manchester, N.H., New Hampshire Publishing Company),—*Sarah Tildon*, by Orme Agnus (Ward & Lock),—*Strawberry Leaves*, by A. Leaf (Nash),—*The Cuban Treasure Island*, by W. P. Kelly (Routledge),—*The Tu-Tze's Tower*, by Louise B. Edwards (Philadelphia, Coates),—*T. B. B.: the Eventful Progress of a Young Provincial to Fame, Fortune, and Rank*, by his Humble Biographer (Bemrose),—*Law of Mental Medicine*, by T. J. Hudson (Putnam),—*Dawn of European Civilization*, by G. H. Jones (Kegan Paul),—*The Motor Book*, by R. J. McCreedy (Lane),—*New Conceptions in Science*, by C. Snyder (Harper),—*Experimental Psychology and Culture*, by G. M. Stratton (Macmillan),—*The School Manager*, by J. King (Arnold),—*Richard Whittington and Un Conte de l'Abbé de Saint-Pierre*, by C. F. Herdener (Arnold),—*Christopolis: Life and its Amenities in a Land of Garden Cities* (Partridge),—*The Unwritten Sayings of Christ*, by C. G. Griffinhoofe (Cambridge, Heffer),—*Nature Poems*, by W. L. Wilmshurst (Brimley Johnson),—*Divinity and Man*, by W. K. Roberts (Putnam),—*William White*, by O. Morland (Headley),—*Higher Criticism as applied to Itself*, by A. Longsides (Authors' and Booksellers' Co-operative Alliance),—and *Stadsbeziit in Grond en Water*, by Dr. I. H. Gosses (Leyden, Van Doesburgh).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Brown (W. A.), *The Essence of Christianity*, 8vo, 6/ net.
Möller (W.), *Are the Critics Right?* trans. C. H. Irwin, 2/6

Fine Art and Archaeology.

Chamberlain (A. R.), *Thomas Gainsborough*, 12mo, 2/ net.
Masters of English Landscape Painting: J. S. Cotman, David Cox, Peter de Wint, edited by C. J. Holmes, 7/6 net.

Poetry and the Drama.

Chambers (E. K.), *The Mediæval Stage*, 2 vols. 8vo, 25/ net.
Lamb (C. and M.), *Works*, edited by E. V. Lucas: Vol. 5, Poems and Plays, 8vo, 7/6

Music.

Petherick (H.), *The Repairing and Restoration of Violins*, cr. 8vo, 2/6

Political Economy.

Wells (D. A.), *Recent Economic Changes*, cr. 8vo, 8/

History and Biography.

Bodley (J. E. C.), *The Coronation of Edward the Seventh*, 8vo, 21/ net.
Elers (G.), *Memoirs, 1777-1842*, edited by Lord Monson and G. L. Gower, 8vo, 12/ net.
Molesworth (Sir W.), *Selected Speeches on Questions relating to Colonial Policy*, 8vo, 15/ net.

Geography and Travel.

Hobbes (John Oliver), *Imperial India*, cr. 8vo, sewed, 1/ Home (G.), *What to See in England*, cr. 8vo, 5/ net.
Peel (C. V. A.), *Somersetshire*, roy. 8vo, 7/6 net.
Reynolds (Mrs. H.), *At Home in India*, cr. 8vo, 6/ Shakespeare Country (The), 4to, 4/6 net; sewed, 3/ net.
Thacker's Indian Directory, 1903, roy. 8vo, 36/ net.

Sports and Pastimes.

Book of Golf, by J. Braid and others, edited by E. F. Benson and E. H. Miles, cr. 8vo, 4/ Cricket, edited by H. G. Hutchinson, roy. 8vo, 12/6 net.
Golfing Annual, 1902-3, edited by D. S. Duncan, cr. 8vo, 6/ Grogan (Q. O.), *Motoring Diary*, 4to, leather, 6/ net.

Philology.

Chaytor (H. J.), *A Companion to French Verse*, cr. 8vo, 2/6 Wildenbruch (H. von), *Das Eklektische*, edited by O. Siepmann, cr. 8vo, 2/ Winbolt (S. R.), *Latin Hexameter Verse*, cr. 8vo, 3/6

Science.

Castle (F.), *Key to Practical Mathematics for Beginners*, cr. 8vo, 5/ net.
Cattell (H. W.), *Post-Mortem Pathology*, 8vo, 15/ net.
Clarke (J. W.), *Practical Science for Plumbers, Engineers, Students*, &c., cr. 8vo, 5/ net.
Dhingra (M. L.), *Elementary Bacteriology*, cr. 8vo, 3/ net.
Herschell (G.), *Manual of Intragastric Technique*, 8vo, 7/6 net.

General Literature.

All the World's Fighting Ships, 1903, edited by F. T. Jans, oblong 4to, 15/ net.
Baden-Powell (B. F. S.), *War in Practice*, cr. 8vo, 5/ Cromarrah (H. R.), *The Episodes of Marge*, cr. 8vo, 6/ Dale (D.), *The House that Jack Built*, cr. 8vo, 6/ Fitzpatrick (G.), *More Kin than Kins*, cr. 8vo, 6/ Gilbert (G.), *The Bâton Sinister*, cr. 8vo, 6/ Goldsmith (O.), *The Vicar of Wakefield*, Illustrations by Rowlandson, cr. 8vo, 3/6 net.
Griffiths (A.), *The Wrong Road*, 8vo, 5/ Leaf (A.), *Strawberry Leaves*, cr. 8vo, 6/ Meade (L. T.), *The Burden of her Youth*, cr. 8vo, 6/ Phelps (E. S.), *Avery*, cr. 8vo, 3/6 Prescott (E. L.), *Dragonagon a Dragon*, cr. 8vo, 6/ Rait (J. E.), *Alison Howard*, cr. 8vo, 6/ Roberts (C. G. D.), *Barbara Ladd*, cr. 8vo, 6/ Rowe (G.), *The Fairy Bed-maker*, cr. 8vo, 3/6 Saunders (M.), *Deficient Saints*, cr. 8vo, 6/ Stirling (H.), *The Southern Cross*, cr. 8vo, 3/6 Tallings (J. F.), *A Double Siege*, cr. 8vo, 3/6 Van Vorst (Mr. J. and M.), *The Woman who Tolls*, cr. 8vo, 4/ Witt (P.), *Innocent of a Crime*, cr. 8vo, 6/ net.

THE LOST LEADER.

HAILED and farewell! Through gold of sunset glowing,
Brave as of old your ship puts forth to sea;
We stand upon the shore to watch your going,
Dreaming of years long gone, of years to be.

The ship sails forth, but not from our remembrance,
We who were once of your ship's company:
Master of many a strong and splendid semblance,
Where shall we find another like to thee?

Your ship sets sail. Whate'er the end restore you,
Or golden Isles, or Night without a star,
Never, Great-Heart, has braver barque before you
Or sailed, or fought, or crossed the soundless bar.

ROSANUND MARRIOTT WATSON.

WILLIAM HERNEST HENLEY.

THE death of Mr. W. E. Henley, which took place on the 11th inst., concludes untimely a career at once pathetic and conspicuous. He lived up to a certain climax with almost a redundant joy in living, despite the physical disabilities under which he suffered; and after the passage of that troublous time may be said to have endured life rather than enjoyed it. A summary of his history is sufficiently singular to be justified, even had he been a lesser man. And he was of that greatness which comes of personality and character first of all. Born in 1849, he was educated in Gloucester under T. E. Brown, whose friend and admirer he always remained. Outside Brown's school he may be claimed to have educated himself, feeding an insatiable appetite upon the inexhaustible food of English letters. At twenty-three the disease to which he was subject all his life had brought him to the Edinburgh Infirmary, whither he had travelled, a sick and penniless lad, in search of a surgeon whose name was sounded in his ears as a possible saviour. He had been operated upon and lost a leg, and his visit to Edinburgh saved the other; and it was in Edinburgh, during his long residence, he studied languages and wrote verse. It was in the infirmary that Sir Leslie Stephen found him, was astonished by the mental equipment of the young poet, and called the attention of Robert Louis Stevenson to him. In letters Stevenson has left a record of how he paid his visit and made the acquaintance of one who was to be associated in friendship with him for so long, a friendship broken only by the "unplumbed salt estranging seas," and that false perspective that comes of separating distances. Henley wrote, in his 'Book of Verses,' not only the well-known portrait of R. L. S., but also lines touching in their earnest sim-

plicity, as well as pathetic in view of what happened later :—

We three,
You, I and Lewis, still apart,
Are still together, and our lives,
In shrine so long, may keep
(God bless the thought!)
Unjangled till the end.

It was the 'Book of Verses,' published in 1888, that drew the attention of the literary world to an individual figure. The verses dated from years before, but the interval had been occupied in the struggle for a living as well as the struggle for life. From Edinburgh he plunged into London, and experienced a hard time. He did various sorts of journalistic work, some of it being hackwork. He was art critic, dramatic critic, musical critic, and reviewer. Also he was part-editor of that famous and ill-fated journal *London*, which lived but two years, but in which much of his own best work appeared, as well as some of Stevenson's. In that lean time, when he was engaged in picking up the crumbs that fell from other tables, he kept still a colossal dignity and independence which were always characteristic of him. Indeed, that Titanic individuality often stood in his way. He had ideals which would brook no temporizing and no compromise. He could not deny the truth, or even keep his tongue from proclaiming it. He would starve his body rather than his mind, and when he had flown his colours once they were never to be struck. As a consequence he was out of touch with an age which lived by compromise, and expected suave treatment. The amiable *littérateur* could not understand this barefacedness, with his amazing passions and his vast generosity. He was formidable, terrible, an object for gentlemanly regrets. *London* was impossible in a London of those days, and when later, in 1889, Henley was called to edit the *Scots Observer*, he was equally incapable of opportunism. Though no man loved praise more, no man clung more fiercely to his gods; and he valued his editorship only because it gave him leave to cultivate the literary ideals he had worked out for himself. As an editor, from the proprietor's point of view, he failed, but who shall say that in that failure he did not achieve a higher and a nobler success? It was his boast that he encouraged his contributors to write what was best in them according to their lights, and not according to his, and his boast was not vain. In 1882 he became editor of the *Magazine of Art*, and it was during his tenancy of that chair that he persuaded R. A. M. Stevenson, the famous art critic, to his first essays in prose. Henley cudgelled him and whipped him into shape, and Stevenson, ere he died, although he knew it not, was one of the finest writers of prose in our generation. On the *Scots* or *National Observer*, and on the *New Review*, which he edited from 1893 to 1898, his processes were identical. By their fruits must we know all men, and, as an editor, Henley either "discovered" or stimulated innumerable writers. Of these were G. W. Stevens, Harold Frederic, Mr. Kipling, Mr. Barrie, Mr. Arthur Morrison, Mr. G. S. Street, Mr. H. G. Wells, Mr. Kenneth Grahame, Mr. David Hannay, Mr. Charles Whibley, Mr. Murray Gilchrist, Sir Gilbert Parker, Mr. Fitzmaurice Kelly, Mrs. Meynell, Mr. W. B. Yeats, and many others. If he failed, therefore, to catch the ear of the public, he has at least succeeded for posterity.

Mr. Henley's first and foremost claim in literature is as a poet. His critical powers were singularly penetrating, and, in a sense, his interests were catholic; but he had areas of darkness. He was a frequent contributor to the pages of the *Athenæum* in years gone by, and was the first critic of repute to call attention to the genius of Mr. Meredith. Many of his studies and appreciations—as of Dickens and Disraeli and others—which appeared in these pages, subsequently found a place in his volume 'Views and Reviews.' Perhaps his

most searching piece of criticism was that of Burns in the edition due to Mr. Henderson and himself, which scandalized the poet's fellow-countrymen. It is an exhibition of Henley's abilities as a critic at their best. But it is as a poet that he challenges us most readily. His work comprises some three thin volumes, published in 1888, 1892, and 1901. On these his claim as a poet rests. He was undoubtedly influenced by others—as, for example, by Walt Whitman, by Mr. Swinburne, and by Milton. But behind and beyond all this derivativeness is a genuine strong individual note. The hospital verses are a case in point, as also those 'London Voluntaries' which have imaged forth London as no other poet has done. Who does not remember

Still, still the streets, between their caranets
Of linking gold, are avenues of sleep?

Henley has an astonishing power in giving an impression. Beauty is evident in very many of his poems, but force is his main attribute. At times he overdoes it, and the effect is strained, even brutal; but this, too, is characteristic of the man. Yet at his best, as in the 'Voluntaries,' or in some of his unrhymed pieces, or even in his later poems, 'Hawthorn and Lavender,' he strikes a note of real beauty and strength together which he owes to none.

In some respects Henley resembled that "greatest, wisest Englishman," Samuel Johnson, whom he so much admired. Both struggled against the same physical evil, and both were obliged to confess

Slow rises worth by poverty depressed.

Both had a reputation among those who knew them least, or were barely sympathetic, which was not justified in the minds of those who knew them best. Both must, in all likelihood, owe their reputation rather to personality than actual performance. Henley was built on a scale designed for exercise and a vigorous life. Unkindly fate chained him to his desk and his crutch. His broad face shining like John Silver's, bearded like the pard, he was a modern representative of the Viking—in design. Nature unhappily marred what she should have made to the design. His nature was simply composite. He breathed fire with all the fury of his barefaced ancestors one moment, and he was capable of weeping like a child at the next. This feminine or emotional trait entered into that strange and virile nature. It is nine years since his child died, and it was evident to all his friends that from the date of the loss he began to die. He has died at the early age of fifty-four, in the height of his reputation, if not of his influence. That had somewhat faded, but merely because it might not emanate from that retirement into which his private sorrow had driven him.

H. B. M. W.

"EXTRAORDINARY."

I SHALL be indebted to you if you will admit into your columns a few remarks that I wish to print supplementary to my book on Milton's Prosody.

The first is this. A philological journal of some repute having informed us that the 1383rd line of 'Samson Agonistes' must be read thus :—

To some | thing ex | traor | nary | my thoughts,

it occurred to me that, concerning this word *extraordinary*, it might be worth while to publish a philological item which I came upon since my last edition was issued. The passage in Milton has many points of interest, so I will restate the case.

There are two ways in which the line may be scanned. It differs from other Miltonic verses in this, that while there can be no doubt how the actor should say it, viz. :—

To some | thing ex | traor | dinary | my thoughts,

the fourth accent being very light, there is a doubt between two possible Miltonic fictions of

scansion, by either of which it may be reconciled to the prosody. These are most easily shown to the eye by omitting the vowel, which on either theory is "elided," though it is, of course, intended to be slightly pronounced, thus :—

1. To some | thing ex | traord' | nary | my thoughts.
2. To some | thing ex | tr'ordi | nary | my thoughts.

In my earlier editions I suggested the first of these two as the more probable; but later, finding evidence and opinion against me, I preferred the second, which gives a very strong inversion of the third foot, the fourth being in any case weakly inverted; thus giving to the line the combined inversion of both third and fourth feet, like the example in the book from 'Paradise Lost' :—

As a | despite | dóna | gáinst the | Most High.

The position of the line in the drama is where Samson has to say something very powerful. He is at his lowest point of degradation, threatened with the worst of all indignities, that of prostituting his heaven-sent gift of strength to Dagon, that it may make sport for the Philistines. He is arguing with the Chorus, who say :—

Consider, Samson; matters now are strain'd
Up to the highth

How thou wilt here come off surmounts my reach.

Samson, who had before determined at all cost to resist the summons, now suddenly turns round to an opposite decision. He feels a divine call within him to face the trial. He will go. He says,

Be of good courage, I begin to feel
Some rousing motions in me, which dispose
To something extraordinary my thoughts.
I with this messenger will go along;

the easy rhythm and diction of the last line expressing his readiness.

An actor, or even a reciter, would not think very highly of a dramatist who did not help him at such a juncture—and Milton's line is just what he would wish. To whittle down its exceptional and forceful rhythm to something colloquial and commonplace is of the very bathos of ineptitude. But beside the defect of imagination which the suggestion to read *extraordinary* implies, it is also a threefold blunder—in philology, in literary, and in textual criticism.

It is a blunder in philology, because there never was such a word as *extraordinary*.

It is a blunder of literary criticism to suppose that Milton would have used such a colloquial contraction here if it had existed.

It is a textual blunder, because it implies a misprint: for Milton, if he had intended *extraordinary*, would have omitted the *d*.

But it is only on the philological point that I have anything new to say. This barbarous suggestion is founded on the assumption that the two words *ordinary* and *extraordinary* were in a like condition. They were not. The first was a common word, and was commonly pronounced *ord'nary*, and sometimes *ornary*; and this last form went to America. But the word *extraordinary* was, so far as my reading goes, a comparatively rare word, and I do not find that it ever took this contraction. Ellis, in his pronouncing vocabulary of the seventeenth century, where he gives *ornary* from Jones, 1701, gives *extraordinary* in full from Price, 1668, and this, with the evidence of traditional speech, had seemed to me sure enough ground; but since my last edition I have come upon an interesting piece of confirmatory evidence.

In a book printed in 1694, 'Plautus's Comedies.....made English: with critical remarks upon each play. London: printed for Abel Swalle,' &c., there is a preface, in which the author says that he has used "so many Abbreviations, to make it (the style) appear still more like common Discourse, and the usual way of speaking"; and he fears that "the English must necessarily appear mean." He is a scholar carefully representing usual low forms of speech by

spellings "that are not usual"; and in his plays "ord'nary" occurs several times; but the word *extraordinary*, which he happens to use both in his preface and remarks, and also in his text, is spelt in full when he is himself speaking, while in the dialogue (p. 94) it is printed "extraordinary":—

Per. This is extraordinary indeed,

which is a pretty decisive evidence for the explanation standing in my book; for here is a scholar nearly contemporary with Milton heedfully making exactly the "elision" which I ascribed to him; and we may see our modern *extraordinary* in transition.

As this condition of the word is not illustrated in the new 'Oxford Dictionary' (and I may add that it does not give this third alternative pronunciation, which is, I should say, still often heard—that is, with a short *e* or *i*, rather than an obscure short *a* in synalepha with the *o*—though there is not much difference), you may think the reference worthy of publication.

ROBERT BRIDGES.

BICHŪ, A SCORPION.

Cambridge, July 11th, 1903.

IF I understand aright the reviewer of 'Hobson-Jobson' in the *Athenæum* for July 11th, he derives the Hindōstāni *bichū* (properly *bichā*), a scorpion, from the Portuguese *bicho*. Surely the word is a good Indian one, derived from the Sanskrit *vr̥śāka*, through the Prakrit *ricchū*. See Fische's 'Prakrit Grammar,' § 50. The latter derivation has been generally accepted since the publication of Beames's 'Comparative Grammar.' If the reviewer has any solid grounds for believing that the modern Indian word is borrowed from Portuguese, all students of Indian languages would be grateful for their publication.

GEORGE A. GRIERSON.

'THE POPIISH PLOT.'

MR. POLLOCK, in his able and interesting history of 'The Popish Plot,' tilts vigorously at a Roman Catholic "martyr." As he calls the man "famous"—and does so rightly—he thereby warrants me in asking for space to show that the onslaught cannot be justified. The passage runs thus:—

"Unfortunately, since it brought laughter with it, was the case of Father John Gavan, the famous martyr and Jesuit, who was likened to 'an angel of God,' and his voice in preaching to 'a silver trumpet'; for having done battle in youth with the lust of the flesh, he was seized at the height of his reputation in the stables of the Imperial Ambassador, where he was hiding with a woman, who passed as his wife, and their son."—P. 201.

Mr. Pollock very straightforwardly gives the exact reference to the State Paper on which his story is based, and I will quote it, that your readers may verify the details for themselves. They will find that it does not refer to the time when Gavan was "at the height of his reputation"—i.e., to his career as a preacher in Staffordshire—but to the last phase of the poor priest's flight for his life through London; and his conduct there is entirely misapprehended.

Mr. Pollock has, in fact, got the wrong sow by the ear. The paper does not describe Gavan's arrest, for it is an information intended to lead to his future seizure. Above all, the clause about the wife and child does not refer to the Jesuit at all, but to the ambassador's married coachman with whom he was hiding, and who, as a privileged person, was not to be arrested. It is one of the series of notes to distinguish the resident servant from the suspicious stranger. Here is the passage, with its irregular punctuation, capitals, and grammar:—

[An anonymous information, endorsed by Secretary Williamson "Jan 25, 76. Gaven y^e Priest, information."]

"SIR...for avoiding all inconvenient accidents, I will give you somewhat a nearer description of y^e person. He is according to my judgment about 40

or 45 yeares old, of a pretty good complexion, his beard lately shaven, of an ordinary stature, crooked in both his shoulders, weares a browne periwig, speaks some french and good Italian and may give himselfe out to be of that nation, and to passe the better he says he is taken to be a grome that mons^r the Count pretends to buy English horses, to take with him, to see what difference there is between him, and the Count's coachman, who is purblind, which is an infallible marke, bigger and stronger then the other, has pocholes in his face; He lodges alone with his wife & a little boy his son. In this stable there is neither postillion nor grome, that belongs to mons^r the C. In fine the thing is clear & true, and it has been againe confirmed to me this evening, that it is he who is in the Kings last Proclamation..." R.O., Dom. Charles II., bundle 411, No. 87. Williamson has added what seems to be the informer's name, but the word is unfortunately illegible.

But this confusion between Gavan and the coachman is, after all, evidently not more than an unintentional slip. Those who love scientific history will, I daresay, pardon it more readily than the wholesale filling-in of circumstances with the imagination. The erroneous description of the time has been already alluded to. The alleged "battling in youth with the lust of the flesh" has no support from the authority quoted (H. Foley, 'Records,' vol. v. p. 454). The absurdity of declaring that an incident "brought laughter with it," when it never occurred at all, needs no comment.

I should be sorry, however, if your readers took away the impression that the blunder here exposed gave the precise measure of Mr. Pollock's book. Not so. The reader who endeavours to balance its defects and merits will find plenty to say in its favour. J. H. POLLEN, S.J.

MONUMENTA TYPOGRAPHICA.

THE *Athenæum* has frequently had occasion to speak in terms of high praise of the manner in which of late years booksellers have catalogued really rare early-printed books. Mr. Voynich was among the pioneers of this movement, and Mr. Quaritch's catalogue of 'Monuments of Printing,' published in November, 1897, was a great advance on the same bookseller's catalogue, with the same title, published in 1888. But in neither case did Mr. Quaritch give such full bibliographical references as Mr. Voynich. Mr. Quaritch himself felt that his 1897 catalogue was an advance, for in a letter dated November 30th of that year, to the present writer, he says:—

"No bookseller before me brought out such a catalogue—because it does not pay.... My life is one of everlasting work; no sooner is one catalogue done when another is commenced."

In another part of the same letter he writes:—

"My career of a bookseller is nearing its end: I have been established on my own account above fifty years, and I was thirteen years before that as apprentice and assistant in the book trade; sixty-three years is a long spell."

We have moved onward since Mr. Quaritch issued six years ago the catalogue of which he was so justly proud. The monuments of the early printers have become considerably more difficult to obtain even at enhanced prices, and no bookseller, English or foreign, would dream of issuing summary catalogues of early-printed books such as those of a few years ago. The latest and quite the handsomest publication of this kind which has come under my notice is the stately and substantial volume of 'Monumenta Typographica' which Signor L. S. Olschki, of Florence, sent to his customers recently. It is at once an ideal catalogue and an invaluable book of reference; both typographically and bibliographically, it is worthy of the vast and important subject with which it deals. In 472 pages 1,385 separate works are fully set forth alphabetically according to the towns and cities in which the various books were printed, whilst the text of the book is followed by various tables, such as the names of authors and of printers, with a table containing a

chronological arrangement of the numbers of the books catalogued. The earliest of the incunabula is a fine copy of the Rodericus Sanctius 'Speculum Vitæ Humanæ,' printed by Sweynheym & Pannartz, 1468 (Hain, *13,939), described as the third book printed at Rome: "une circonstance que tous les bibliographes ont oublié de mentionner," and the first book printed in the lifetime of its author. Next in order of date come four books printed in 1470: the Foligno edition of Aretinus, the first book printed at this place, by Jean Numeister; the Sweynheym & Pannartz edition of St. Jerome, 'Tractatus et Epistole,' the Quintilian from the same press, and Jensen's edition of Eusebius Pamphilus.

Six examples of the presses of the following year (1471) are enumerated: two copies of the Eutropius from the press at Rome of Georg Laver of Würzburg, the only edition of Eutropius published in the fifteenth century; the Treviso edition of Phalaris by "Gerardus de Flandria"; the Vindelin de Spira edition of Dante, Venice; the Valdarfer Bessarion; and an edition of Lactantius Firmianus from the Venice press of "Adam de Ambergau" ("et non de Rome, comme Hain et autres bibliographes ont supposé"). Of 1472 there are also six examples, and thence, down to and including 1500, each year is represented by numbers which vary from a dozen to fifty-six. In all this catalogue enumerates over a thousand examples of incunabula, and this can only be described as a triumph of bibliopolic enterprise and good luck. Not all are of equal rarity and importance, perhaps.

Some were unknown to or imperfectly described by Hain. No. 14, 'Tractatus de Dilectione Dei,' printed at Basle by Wenssler, 1479, is described as "tout à fait inconnue à M. Hain et aux autres bibliographes." The 'Book of Offices' (No. 37), printed at Bologna by Ugo Ruggieri, 1498, appears to be equally unknown to Hain, Frati, and Copinger. A small tract of twelve leaves, 'Meditazione Devota,' from the Bologna press of Giovanniantonio de' Benedetti, 1500, appears also to be a discovery; and Mr. Copinger's description of Gasparino Borro's 'Triumpho: Sonetti: Canzone,' &c., 1498, from the Brescia press of Angelo Britannico da Pallazolo, is laconically described as "peu exacte." There are very many other books fully described here which are either quite unknown or only imperfectly collated by previous bibliographers. One feature of this catalogue is the numerous admirable facsimiles which are scattered throughout its pages; its commendably high bibliographical standard makes this 'Monumenta Typographica' worthy of a place by the side of Hain and Copinger.

Mr. Voynich has commenced the issue of a series of monthly "short catalogues" of second-hand books and manuscripts, which are less elaborate than the 'Lists' which form such valuable bibliographical accessories. These short catalogues are on the same principle of arrangement as the 'Lists,' but the titles are greatly condensed; it might be assumed that the books are of less importance, but such is not the case, for very many here catalogued are not in the British Museum, some are not in Hain, and a few are hitherto unrecorded. The Dante entries in the two catalogues which have appeared up to the present contain many important items; and the various early "bindings," English and continental, are noteworthy. The series of modern Italian books printed on vellum contain seven from the collection of Signor Papanti, an eminent bibliophile who made a speciality of works, unique and otherwise, printed on vellum, and nearly the whole of his collection has been acquired by Mr. Voynich. The entire edition of some of these publications consisted of less than a dozen copies, with one on vellum. Special mention may be made of one section which is the outcome of Mr. Polard's investigations, and which seems to con-

stitute a new terror for bibliographers, viz., 'London Secret Presses during the Sixteenth Century.' Three works by Machiavelli—'Il Principe con alcune altre Operette,' 1584; 'Historie,' 1587; and 'Libro dell' Arte della Guerra,' 1584—are here described; their excessive rarity goes without saying, and the third appears to be entirely undescribed. I am permitted to reveal one singularly good stroke of luck which Mr. Voynich had in one of his recent rambles abroad—the *Æsop* printed at Venice by Manfredus de Monteferrato, 1493, No. 599 in the second catalogue, was purchased in Italy for three lire, or about half-a-crown in English money; it was catalogued at 60*l.*, and has been sold! Obviously book-bargains are not yet things of the past!

Messrs. Pickering & Chatto have just issued the first part of a catalogue under the title of 'English Literature: Noted Bibliographically and Biographically,' which when completed will form a most useful and interesting book of reference. This first instalment enumerates 1,221 first and early editions of ancient and modern English literature with very full transcriptions of the various title-pages, including the names and addresses of the respective publishers, an important feature which is too often overlooked in catalogues of rare books. To the entry of each author a few biographical and literary details are added; in some cases lengthy extracts are given from some of the rarer books, such as those of the sixteenth and seventeenth centuries, thus imparting to the catalogue a very welcome and pleasant literary flavour. The catholicity of selection is responsible for some curious shocks; St. Augustine, for instance, is immediately followed by Mr. Alfred Austin, Poet Laureate, and after John Dennis, the truculent critic, comes Charles Dickens. Five pages are devoted to the various issues of works by Defoe, and nearly ten to John Dryden. This is one of the best catalogues of its kind since the 'Bibliotheca Anglo-Poetica' of A. F. Griffiths, issued in 1805.

Although not quite falling within the scope of this article, a brief reference must be made to Mr. W. V. Daniell's new 'Catalogue of an Extensive Collection of Autograph Letters, Historical Documents, and other MSS.' The chief feature of this catalogue consists of what is described as

"important unpublished correspondence between Lord Byron and Alexander Scott, recently discovered and hitherto unknown, comprising twelve magnificent holograph letters from the poet and three other letters relating to the same correspondence, two being addressed to Byron."

These letters, which date from June 10th, 1819, to October 2nd of the same year, claim to "reveal some facts in Byron's career which are believed to be previously unknown, and throw something like a new light on his character." They cover about thirty pages, and the various points with which they deal are fully entered into in an exhaustive introduction, which covers four pages. Whilst the catalogue was in the press the collection found a purchaser at 250 guineas; this being so, a slip is inserted to the effect that "no portion of this description may be reproduced." This prevents any further discussion of these interesting letters, but their appearance in this catalogue deserves to be placed on record.

W. R.

SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold last week the following books: Privileges of the Governor and Company of Massachusetts Bay, 1683, 13*l.* 5*s.* Dickens's Works, *édition de luxe*, 30 vols., 1881-2, 14*l.* 5*s.* Curtis's Botanical Magazine, 76 vols., 1787-1850, 26*l.* Cowper's Poems, 2 vols., 1782-5, 14*l.* 5*s.* British Military Library, 2 vols., 1799-1801, 8*l.* Early English Text Society, 1864-89, 12*l.* Malton's Views of Dublin, finely coloured, 1792-7, 11*l.* 10*s.* Annals

of Sporting, 13 vols., 1822-8, 18*l.* 10*s.* Eikon Basilike, finely bound, 1649, 13*l.* Whincop's Scanderbeg, &c., R. Farmer's copy, 1747, 11*l.* 5*s.* Rowlands's The Post for Divers Parties of the World, 1576, and others, in 1 vol., 30*l.* 10*s.* Lamb's Essays, 1823, 17*l.* A. Bouchard, Grandes Chroniques de Bretagne, 1514, William Morris's copy, 10*l.* Dickens's Works, Library Edition, 30 vols., 1874, 13*l.* 5*s.* Early English Text Society, 1864-1902, 26*l.* Scholey's Shakespeare, with additional plates, 16 vols., 1803-5, 14*l.* Thackeray's Works, Library Edition, 24 vols., 1869, 12*l.* 5*s.* Shakespeare's Plays, quarto reprints (43), 11*l.* 5*s.* Bulmer's Illustrated Shakespeare, 9 vols., 1802, 9*l.* 5*s.* Halliwell's Shakespeare, 16 vols., 1853-65, 70*l.* Rogers's Italy, 1830, 8*l.* Dictionary of National Biography, 66 vols., 36*l.* Bunyan's Pilgrim's Progress, tenth edition, 1685, 11*l.* Walpole's Letters, by Cunningham, presentation copy to Charles Dickens from the editor, 1857-9, 15*l.* Sander's Reichenbachia, 1886-94, 9*l.* 15*s.* The Greater Herball, Treveris, 1526, &c., 32*l.* 10*s.* Milton's Paradise Regained, 1671, 16*l.* Sporting Magazine, 1792-1844, 81*l.* Milton's Iconoclastes, 1649, 9*l.* Blake's Book of Job, 1826, 11*l.* 10*s.*

Literary Gossip.

MR. MURRAY has a number of interesting books forthcoming. 'Personal Reminiscences of the Duke of Wellington,' by Francis, First Earl of Ellesmere, edited by his daughter, the Countess of Stafford, include unpublished memoranda; 'Sixteen Years in Siberia,' by Leo Deutch, translated and edited by Helen Chisholm, is a record by one who escaped in 1901 from Siberia, and witnessed the massacre of the Chinese by Russian official orders during the late war; Mr. R. E. Prothero, in 'The Psalms in Human Life and History,' traces their influence on turning-points of history and the lives of famous men and women; and 'Literary Essays,' by the late Bishop Lyttelton, deal largely with modern poetry.

MR. MURRAY has also in hand 'Leaves from the Diary of a Soldier and Sportsman' during a varied course of service from 1865 to 1885, by Lieut.-General Sir Montagu Gerard; and 'The War in South Africa,' from 1899 to the capture of Pretoria, compiled in the military history section of the German headquarters staff, and translated by Col. W. H. H. Waters.

MESSRS. LONGMAN & Co. are publishing 'England in the Mediterranean,' by Mr. Julian S. Corbett; 'The Valet's Tragedy, and other Studies in Secret History,' by Mr. Lang; and 'A Queen of Tears: Caroline Matilda,' by Mr. W. H. Wilkins, in which the short life of the youngest sister of George III. will be examined. The rich literary legacy of Bishop Creighton is to be still further increased by the publication of his 'Lectures and Addresses,' edited by his wife.

MESSRS. LONGMAN also announce a limited edition of 'The Hollow Land and other Contributions to the Oxford and Cambridge Magazine,' by William Morris. These first writings in prose and verse were printed in 1856, when Morris was twenty-two years old, and are now reprinted at the Chiswick Press with the Golden type designed by Morris for the Kelmescott Press.

PROF. NAPIER has undertaken to edit for the Early English Text Society the eleventh century Old-English version of the 'Rule of

Chrodegang,' Bishop of Metz in the eighth century, from the unique MS. 191 in Corpus Christi College, Cambridge. Canon Christopher Wordsworth kindly placed a copy of this MS. at the disposal of the Society, and Prof. Napier has collated it with its original. As the Latin text of the Rule is easily accessible in Migne's 'Patrologia Latina,' Prof. Napier will not print that, but will give a modern English translation of the Anglo-Saxon text for the benefit of the less learned members of the Society, that being its custom.

FOR the same Society Prof. Bruce is re-editing 'Le Morte Arthur' in eight-line stanzas from the unique Harleian MS. in the British Museum. He has traced the whole of the poem to its different French sources, and will correct the mistakes about it which Dr. Oskar Sommer made.

A ROMANCE of Alexandria in its early days will be published in the autumn by Mr. Fisher Unwin. The title is 'Tychiades: a Tale of the Ptolemies,' and the book professes to be a volume out of the famous Alexandrian library, preserved through the vicissitudes of time down to the present day. The hero is a young Asiatic Greek, who journeys to Heliopolis in the hope of solving the riddle of existence, carrying with him a chest containing manuscripts. On setting foot in Alexandria he provokes excitement in the breasts of many of the citizens, for it is believed that he is in possession of priceless manuscripts of Aristotle. Attempts are made to waylay him, and he reaches Heliopolis in circumstances very different from those of which he had dreamed. Interwoven with the story is a mass of historical information.

THE August part of *Chambers's Journal* will contain 'Seraphina,' a tale of the Franco-German War, by Mr. Andrew W. Arnold. The articles include 'On Cooking and Cooks,' by Miss Katherine Burrill; 'To Reclaim the Zuiderzee,' by Mr. Arthur Henry; 'Darnick Tower'; 'A Telephone Newspaper,' by Mr. F. A. Talbot; 'The Retrogression of the Levant'; 'The Sapphire Fields of Central Queensland'; 'The Magdalena Valley and its Life,' by Mr. P. D. Kenny; 'Crimes I have Compounded'; 'Surgical Operations performed on Animals'; 'Notes by the Way,' and 'The Month, Science and Arts.'

MR. PISSARRO publishes this week the first volume printed in his new type at his press, The Brook, Hammersmith.

IN addition to the 'Life of Sir Thomas More,' issued from the publishing department of the De La More Press, they issue this week the 'Eikon Basilike' in folio, printed at their private press.

WE regret to hear that the Old Corner Book Store in Boston, Massachusetts, is shortly to be pulled down. Erected in 1711, it was for many generations the resort of New England men of letters, and was, in especial, a favourite haunt of Hawthorne and Oliver Wendell Holmes. Its autograph album contains the signatures of Thackeray, Dickens, and Matthew Arnold, besides those of several foreign authors.

THE record price of 1,000*l.* has just been paid for a copy of the first edition of Burns's poems by the Trustees of the Burns

Monument and Cottage. The purchase was made from Mr. G. S. Veitch, of Paisley, who is said to have bought the book originally for 10*l*. This copy and Lamb's copy, sold in 1898 for 572*l*. 5*s*., are the only perfect copies known to exist. Lamb's copy was less well preserved, and moreover wanted one of the paper outside covers. The Trustees have also been able to add to their collection a lock of Burns's hair, given by the poet's widow, at her husband's death, to Jean Wilson, of Mauchline.

Messrs. NEWNES will publish Mr. William Le Queux's story of 'The Tickenote Treasure' during the third week in August. Another story of hidden treasure from Mr. Le Queux's pen will appear as the serial in *Chambers's Journal* next year. It will be entitled 'The Closed Book,' and will deal with the old Crowland Abbey. Messrs. Methuen will publish it in volume form.

A PRINTED slip in Messrs. Sotheran's latest catalogue contains a special "item" worth notice: "a library of political economy on the woman question," for sale *en bloc*. This library consists of 22,000 titles in 18,000 volumes and 13,000 pamphlets in English and foreign languages, so that the purchaser will, at all events, get a good deal for his money. Such a collection ought to be in a public library.

THE London Association of Correctors of the Press, which was established in 1854, will next year celebrate its Jubilee. Viscount Goschen has promised to preside at the dinner at the Hotel Cecil on Saturday, March 19th next. It is also hoped to hold a literary and fine-art bazaar about May or June with the object of establishing a Jubilee Pension. Several well-known lady novelists have promised their assistance, and, by the kindness of the Committee of the Writers' Club, the first meeting of the ladies' committee will be held at Hastings House, Norfolk Street, on the afternoon of Monday, the 27th inst. The presence of ladies willing to aid in this effort to assist aged or incapacitated correctors of the press will be welcomed by the Jubilee Committee of the Association.

MR. JOSEPH DOLLARD, of Wellington Quay, Dublin, will shortly publish, with illustrations, a one-volume edition of the 'History of Dublin' by the late Sir John T. Gilbert.

ON Friday, July 10th, in his ninety-third year, Mr. S. W. Partridge, for many years the head of the firm of S. W. Partridge & Co., of 8 and 9, Paternoster Row, passed painlessly away. In early life he was a reader in the printing works of Messrs. Woodfall & Kinder, but afterwards he joined Mr. Daniel Oakey to found the printing and publishing firm of Partridge & Oakey, with printing works at Edgware Road, and publishing premises at 34, Paternoster Row. After some years this partnership was dissolved, and the firm reorganized under the name of S. W. Partridge & Co. as a publishing house, the old premises in Paternoster Row being retained. Owing to rapid development, it was soon found necessary to take new premises at No. 9, Paternoster Row, to which was afterwards added a large warehouse in Queen's Head Passage. Mr. S. W. Partridge remained at the head of this firm until his retirement in 1882, since which time he had been busy

with books, music, paintings, and works of philanthropy. As author he saw his 'Upward and Onward' pass through several editions. Never robust of constitution, he was yet a busy worker, and for years he was associated with some of the well-known London choral societies.

THE new buildings for the extension of Glasgow University have now received the sanction of the University Court, and the work, which will entail an expenditure of between 90,000*l*. and 100,000*l*., will be proceeded with at once. Provision is to be made in one building for the departments of Physiology, Materia Medica, Forensic Medicine, and Public Health; another building will be set apart for Natural Philosophy. The architect is Mr. James Miller.

THE monument to Jules Simon was inaugurated on Sunday last near the Madeleine, Paris, with becoming pomp and ceremony. The statue is the work of Denys Puech, one of Falguière's most successful pupils, of whose work there are several examples in the Luxembourg. Jules Simon is represented standing, dressed in a frock coat, with his arms crossed, in an attitude of defiance.

THE Dante Society are proposing to place a large wreath of laurel and flowers on Dante's tomb at Ravenna on September 15th, the anniversary of the poet's death. A tour has been arranged to enable members of the Society to see places associated with Dante.

THE list of pensions on the Civil List just issued is satisfactory on the whole. Mrs. Gardiner, the wife of the historian, and Miss Rhoda Broughton get 75*l*., Mr. Justin McCarthy 250*l*. We are somewhat surprised that these last two gifts should be necessary, in view of successful books of a popular character by both authors. Psychology, on the other hand, can never be a popular subject, and we are glad to see Mr. James Sully's services in this line recognized by 105*l*. We note also some very proper recognition of scientific distinction.

WE note the publication of the following Parliamentary Papers: Annual Report of the Deputy Master and Comptroller of the Mint, containing plates of medals, &c. (1*s*. 1*d*.); Regulations for the Instruction and Training of Pupil-Teachers and Students in Training Colleges (2½*d*.); Regulations for Evening Schools, Technical Institutions, and Schools of Art, &c., August 1st, 1903, to July 31st, 1904 (2*d*.); and the Forty-sixth Annual Report of the Trustees of the National Portrait Gallery (1½*d*.).

SCIENCE

PHYSIOLOGY AND CHEMISTRY.

Some Apostles of Physiology. By William Stirling, M.D., Professor of Physiology in the Victoria University, Manchester. (Privately printed by Waterlow & Sons.)—The attractive album of portraits which Prof. Stirling has compiled under this title is intended to commemorate the meeting of the British Medical Association at Manchester, and the liberality with which the project has been carried out is due to the practical enthusiasm of the President of the Association. Excellent reproductions are given (in general by photogravure) of the painted, engraved, or photographic portraits of the chief workers for the advance of physio-

logical science who have lived and died since the dawn of modern biology in the sixteenth century. The series extends, that is to say, from Vesalius, the "Father of Physiology," and the other Italian anatomists, through the successive schools of different countries and centuries, up to the figures of some who have died here and on the Continent during the last decade. In the whole hierarchy some seventy "apostles" are included, and the compiler has given at appropriate length a descriptive text to accompany the pictures, derived largely from the published biographies by Willis, Pettigrew, Foster, and others. The text is necessarily condensed, but Prof. Stirling includes in every case a sufficient account of the personal as well as of the scientific history of his worthies, and by his references gives full encouragement to a more detailed study of their biographies elsewhere. In general the book provides a clear conspectus of the growth at different times and places of the whole modern age of physiology, especially interesting to students of the subject because of the embodiments of dress and figure which the portraits provide of this or that hero and the science. Many of the portraits—and this applies, curiously enough, chiefly to those of the early and middle nineteenth century, of the years between the decay of engraved portraiture and the rise of cheaper reproductive processes—are almost inaccessible to ordinary collectors, and we hope that Prof. Stirling, who has procured many of these only by an appeal to a wide circle of scientific men, will not let slip any opportunity which may arise of extending the area of distribution of this private and local work to some wider market. It would be difficult to praise too highly the success of the thirty-two photogravure plates which the volume contains in addition to numerous block illustrations. Perhaps the best in technique is the new photograph of the statue of John Hunter, which was placed by the late Queen in the Museum at Oxford. This portrait of Hunter stands in most interesting contrast to the famous picture by Reynolds, which is also reproduced in this volume. But portraits such as these of famous English physiologists anterior to the nineteenth century and its dead age of portraiture, of the Londoners of the eighteenth century, the Oxford school of the seventeenth, of the Italian anatomists of the time following the publication in 1542 of the 'De Humani Corporis Fabrica' by Vesalius, and even, though to a less extent, of such as Van Helmont, Boerhaave, and Van Leeuwenhoek in the Low Countries, are in general not unfamiliar to physiological students, however welcome they may be in a new dress. It is the later portraits—otherwise, we think, almost inaccessible except in isolated biographies—that give its special value to the Manchester album. Near the dawn of the nineteenth century and in the second years that followed we have in France the names of Bichat, Bernard, and Magendie; in Germany of Müller, Weber, Schwann, and later of Ludwig and Von Helmholtz; in England the lesser constellation of Young and Bell, of Bowman, Sharpey, and Waller. All these names, and many others that in association spring instantly to the mind, loom in greater size upon the past horizon than their more distant compeers in scientific history, and yet it is of such as these that the student will find it most difficult to obtain an affectionate memory of face and dress, however keenly he may desire to know those whose work has so nearly and directly supplied the stage upon which he follows his own studies. Portraits, however, of these nineteenth-century workers Prof. Stirling has now made available for those who can secure his album. We are inclined to grudge certain omissions from this collection of portraits, and for such complaints Prof. Stirling must be prepared as a consequence of his own pious liberality. Many will agree that Marshall Hall, Henle, Liebig, Kühne, Ranke, and Kölliker should find

places in the series even to the exclusion of some names already admitted. More than one of these, for instance, might have been figured in less than the space occupied by the large and, we think, undeserved plate accorded to Czermak, a disciple perhaps, but never an apostle of physiology. The recent English names of the last century are represented by Owen and Huxley. We can see no justification for the inclusion here of Owen; and portraits of Huxley are so generally to be found elsewhere that in this collection a picture of the late Prof. Roy might well have taken his place. We have no quarrel with the word "apostle" in Prof. Stirling's title, unless it be taken to exalt the claims of the teacher above those of the discoverer. By those engaged in advancing new physiological truth Roy's name will be remembered long after it has been forgotten that Huxley in this subject wrote an elementary text-book which was wholly admirable. In addition to the portraits he gives, Prof. Stirling has enriched his text with many well-chosen reproductions from original sources of drawings illustrating classical experiments or dissections. We see, for instance, a figure of Hooke's compound microscope, and the drawings of the original glandular dissections of Wharton and of Steno, workers far separate in time and space, but here brought together as closely allied contributors to knowledge. Later are shown the original drawings of the fine structure of nerves by Schwann, and of the degeneration of nerve fibres by Waller. The drawings of the human brain and its vessels made for Willis by Christopher Wren during his Oxford days we almost expected to find, but among multitudinous possibilities of this kind we are perfectly content to accept the author's personal selection. We would urge again upon Prof. Stirling and those associated with him the advisability of allowing this private monument of piety to reach beyond a domestic or closely restricted circulation.

Bacteria in Daily Life. By Mrs. Percy Frankland. (Longmans & Co.)—Knowing how much original work she has done in their own particular field, bacteriologists may perhaps be disappointed to find that Mrs. Percy Frankland's book, while perfectly up to date, contains nothing altogether new, and that the subject-matter is treated in a general rather than in a detailed manner. It is, in fact, what it is meant to be, a "popular" volume, and to the ordinary unscientific reader a perfectly delightful one. The author avoids the common and rather aggravating mistake of supposing total ignorance of her subject on the part of her readers, and at the same time she assumes only as much knowledge of it as the average educated man may safely be considered to possess.

A short account of the progress made by bacteriology during the Victorian era is followed by chapters on 'What We Breathe,' 'Sunshine and Life,' 'Bacteriology and Water,' and one on 'Milk Dangers and Remedies,' which we commend to the attention of every one fortunate enough to possess a home-farm as cordially as we do to the teachers and students of County Council Dairy Classes, while the chapter on 'Bacteria and Ice' should help the public to understand something of the patience and care required in bacteriological work.

The last chapter, on 'Some Poisons and their Prevention,' is perhaps the most interesting of any. Nothing could be more graphic than Mrs. Frankland's account of Dr. Calmette's researches on the character of serpent venom, with a view to discovering an anti-toxin. We follow the brave investigator step by step from the time when he received the barrel containing ninety cobras to the triumphant moment when he succeeded in obtaining horses

"which have yielded during a period of eighteen months serum extremely active against venom. These horses receive in a single inoculation, without

suffering the least inconvenience, doses of venom sufficient to kill fifty horses fresh to the treatment." The curative power of this horse-serum is most remarkable.

"for it is possible to inject venom sufficient to kill an animal in two hours, and to let one hour and three-quarters elapse before administering the antidote, and yet at this late stage to save the victim's life."

And yet more interesting and important is the fact that the serum

"not only protects animals from one species of very active venom, such as that of the cobra and other poisonous snakes, but it also affords protection from the dreaded venom of scorpions. This is a very remarkable and significant discovery, for hitherto the opinion has been stubbornly held that each toxin requires its specific anti-toxin for its correction. Dr. Calmette has, however, frequently indicated by his researches that this view cannot be considered so completely proven as is claimed by its supporters, and his latest investigations support the theory that particular toxins may be counteracted by several anti-toxins of different origin.....The practical bearing of this discovery is obvious, and the hope is justified that the at present cumbersome appliances required for the elaboration of anti-toxins of such varied origin will ultimately give way to simpler and less costly methods, which will admit of these new antidotes being more widely circulated and applied."

We confess to a frivolous satisfaction in learning that the mongoose really is, to a great extent, immune towards snake-poison—it is always pleasant to find the shattered myths of one's youth rehabilitated! It seems a pity that the book should close without any mention of Prof. Wright's work on inoculation for enteric, which is of such special interest to Englishmen. By a curious slip on p. 123 the population of Berlin is stated to consume, along with its milk, what works out at about a tablespoonful of cowdung daily per person! Something has evidently gone wrong with the decimals.

Chemical Technology.—Vol. IV. *Electric Lighting.* By A. G. Cooke.—*Photometry.* By W. J. Dibdin. (J. & A. Churchill.)—This volume, printed in bold type on large pages, with numerous illustrations, is intended to give a connected account of the whole subject of electric lighting, for the use of architects, civil engineers, and other practical men. "The aim is a readable treatise, as well as a work of reference," and the result is fully in accordance with these intentions. The electrical portion deals with such subjects as conductors for the distribution of current in a district, dynamos in theory and practice, storage batteries, transformers, alternating currents, lamps, and management of central stations. Photometry occupies the last hundred pages, and is effectively dealt with. Very full information is given as to the history of the different standards of comparison which are in use, and their respective advantages and disadvantages. Both portions of the volume are suited for the use of a general reader who desires sound and practical knowledge. The weakest point appears to be the absence of any reference to the production of rotating fields by two-phase or three-phase currents. The equation relating to three-phase currents given on p. 197 is erroneous.

Fermentation Organisms. By A. Klöcker, Assistant in the Carlsberg Laboratory. Translated by G. E. Allan and J. H. Millar. (Longmans & Co.)—It is a curious feature in the modern history of brewing that the knowledge gradually gained by an exact and laborious study of the processes of fermentation was of little value to the brewing industry itself until after it had showered unexpected and inestimable benefits upon the rest of mankind in the most varied directions. The studies made on behalf of brewers upon fermentation have from the first been of prolific interest to biologists and chemists. Pasteur's magnificent labours, which were summed up and concluded in his 'Études sur la Bière' in 1876, have had the most far-reaching beneficence in the aid they have lent to the study of infection and of dis-

ease, and in the direct clue they gave to the discovery of antiseptics. But the publication of that work did not mark any striking advance in the technology of brewing, and was no doubt disappointing in its yield of direct practical results to the industry which in a sense had called it into being. In the end, however, the brewers themselves have had their reward—an abundant pecuniary recompense for their patient endowment of research. For the continuance of inquiry in the last generation has resulted—notably through the work of Hansen in the Carlsberg breweries—in the modern highly elaborate, but very successful technique which has given brewers the mastery in the selection and control of yeast cells, in their artificial breeding and improvement, in the elimination of the disease organisms of beer and of the erratic and undesirable "wild" yeast intruders. Herr Klöcker's 'Gärungsorganismen' is an admirable text-book explanatory of the modern bacteriological technique of scientific brewing, and Messrs. Allan and Millar are to be congratulated upon the effective translation they have produced for English readers. The book in its present form will be of the greatest value to students in technical schools and laboratories, and will have interest for many engaged in other directions of bacteriological work. Notwithstanding its title, the text-book not only deals with the organisms of fermentation, but is also devoted in nearly half its bulk to a description of the apparatus and the technical methods used in the handling and study of these microscopic fungi under the necessary conditions of ultra-cleanliness. The descriptions are clear and effective, and the illustrations add greatly to their value. An especially good account is given of Hansen's pure culture system, of which the author, who was for some years an assistant in Hansen's laboratory, is specially qualified to speak. The remainder of the book is concerned with the systematic description of the microscopic fungi, especially those likely to come under the notice of the brewer's bacteriologist. The descriptive chapters are abundantly and excellently illustrated. Attention is specially paid, of course, to the modes of propagation and the whole natural history of the varieties of yeast cells, and the variations produced in a given culture by changing conditions. We notice a good general account of the processes of fermentations, pure and mixed, from the chemical point of view, and of physical features which have been ascertained to affect these. The two main technical sections of the book, which may be strongly recommended to those for whom it is written, are prefaced by a short historical summary of the scientific study of fermentation, which gains greatly in value, like the rest of the volume, from the appended bibliography of the chief original contributions to the subject up to 1900, with occasional explanatory notes by Herr Klöcker.

ANTHROPOLOGICAL NOTES.

The Statistique Annuelle du Mouvement de la Population of France for the year 1901 contains in Part II, a statement of the movement of the population in each department during the course of the nineteenth century. From the general results of this it appears that the percentage of persons newly married each year in proportion to the population was from 1801 to 1810, 1.58; from 1831 to 1850, 1.60; from 1881 to 1890, 1.47; from 1891 to 1900, 1.50. The number of births to each hundred of population was 3.20 from 1801 to 1810, and declined to 2.21 in 1891 to 1900. The number of deaths to each hundred of population also declined, but not to the same extent, being 2.80 in 1801-10, and 2.15 in 1891-1900; whilst the number of deaths in the first year of age actually increased from 16.88 in 1800-02 (the first period recorded) to 17.28 in 1890-92. The particulars given in this interesting official publication throw great light on the downward

tendency of the movement of the population in France.

A curious instance of the regularity of movements of population may be derived from the returns recently published relating to the census of England and Wales. A departmental committee appointed in 1899 to consider the cost of old-age pensions had to estimate the probable number of persons who would be over sixty-five years of age in 1901, and for that purpose had only the materials afforded them by the census of 1891, which was then eight years old, as compared with previous censuses. Under the advice of experts, they estimated the probable number as 660,000 males and 857,000 females, or 1,517,000 together. The actual enumeration now published gives 661,072 males and 856,681 females, or 1,517,753 together. This is a remarkable correspondence of the estimate with the observed facts.

Mr. Isidore Kozminsky, of St. Kilda, has published an 'Introductory Address' on the "occultism" of the Australian aboriginal, and proposes to deal more fully with the subject in subsequent articles. He mentions that his father once encamped near the river Hopkins, and was warned by the natives that a big flood was approaching. They said they heard it coming, as he believes they did, their senses being keener than the white man's. A few hours afterwards the flood came. He also mentions as within his own experience the emotion shown by a woman whose husband had died at the promise by a white lady that if she was good she would see him again in the Spirit Land; and states that the natives gave great attention to dreams, especially to those which occurred after a fast. In his discussion of the general question he does not appear to give further evidence based on his own observation.

Science Gossip.

MR. MURRAY announces the autobiography and correspondence of the well-known entomologist Eleanor Anne Ormerod, edited by Prof. Robert Wallace; 'The Bacteriology of Milk,' by Dr. George Newman and Mr. Harold Swithinbank; and 'Signs of Life,' a series of lectures on physiology, by Dr. A. D. Waller.

THE library of Nordenskjöld, the explorer, has been bought for the University of Helsingfors at the price of 280,000 (Finnish) marks. It is to constitute a distinct compartment of the University Library, under the title of the "Nordenskjöld-Bibliothek," and is to be freely accessible to geographers, explorers, and students of all nations. It is singularly rich in material for the history of geography, old geographical maps, charts, plans of towns, and globes. Nordenskjöld used to ransack the catalogues of second-hand booksellers from all parts of the world in search of matters to enrich his collection. The library contains numerous rare books and over 150 incunabula.

MR. R. T. A. INNES, F.R.A.S., of the Royal Observatory, Cape of Good Hope, has been appointed Director of the Meteorological Department of the Transvaal, and is already organizing working stations. At present the headquarters are in Johannesburg, but a site for an observatory has been selected on the crest of the Witwatersrand, about three miles to the north-east of the town, at an elevation of 5,935 feet above the sea, and with an unimpeded horizon in nearly every direction. Sir David Gill speaks of the site as ideal, and Mr. Innes dwells on the cloudless nights during the time he has been there.

BOBBELLY'S comet (c, 1903) is now circumpolar, about 10° to the north of γ Draconis, nearly between ζ and ϵ , and continuing to move in a north-westerly direction. The present absence of moonlight makes this a favourable time for observing it, but next week its theoretical brightness will begin to diminish.

According to M. Fayet's elements, the perihelion passage will take place on the 28th prox. at the distance from the sun of 0.35 in terms of the earth's mean distance; the plane of the comet's orbit is nearly perpendicular to the ecliptic.

A NEW small planet was discovered photographically by Prof. Max Wolf at Heidelberg on the 23rd ult., and was observed by Dr. Palisa at Vienna on the 26th, and by M. Chofardet at Besançon on the 26th and 27th.

A NEW variable star (29, 1903, Herculis) is announced by Profs. Müller and Kempf, of Potsdam (*Ast. Nach.*, No. 3883). Its range of variability is only between the 7.4 and 8.1 magnitudes; the period probably amounts to several months, but cannot yet be accurately assigned.

FINE ARTS

The Dioscuri in the Christian Legends. By J. Rendel Harris. (Clay & Sons.)

THIS brilliant study is an instructive indication of the way in which the ancient gods were treated by Christian priests. We are all more or less aware that there is a good deal of the old world in the new; Usener has made some interesting investigations into the relation between festivals of the Church and the heathen feasts which preceded them; we know that Buddha is a canonized saint in some calendars; and the curious student is for ever coming across something in Greece or Italy which reminds him of the great and holy names of the past, if it be only a witch in a folk-tale. Mr. Harris's attempt is to be welcomed as a guide to the method of investigation, which others may follow out with equal success in other quarters. He was started upon his quest by a puzzling pair of saints—Florus and Laurus. From the jingle of the names, he inferred that they were twins. He then noticed that Tolstoy's peasants talked of a certain pair, Frola and Laura, as "the horses' saints." He then jumped to the conclusion that these two were identical with Castor and Pollux. Such a conclusion at this stage could only be a guess, and Mr. Harris in his lecture would have done better to postpone his theory until he had produced the rest of the evidence, for there is a good deal more. These saints are actually described as twins in hagiology, "stonemasons by trade," who built a temple which is made into a church, and they suffer martyrdom. Turning to Castor and Polydeuces, Mr. Harris finds that they did build the temple of Las; and he explains the epithet $\lambda\alpha\pi\acute{\epsilon}\rho\alpha\iota$, not in the traditional manner as "sackers of Las," but as "stone-cutters," dividing the word $\lambda\alpha\pi\text{-}\acute{\epsilon}\rho\alpha\iota$ (cp. $\lambda\iota\tau\text{-}\acute{\epsilon}\rho\eta\varsigma$). After more analysis of the accounts of the Greek gods, he suggests that Amphion and Zethus may be another form of Castor and Polydeuces. Further corroborative evidence, upon which we cannot here enter, connects Florus and Laurus with Castor and his twin by locality and the dates of their festivals. Succeeding chapters are devoted to an examination of other pairs of Christian twins: Judas-Thomas and Christ, Prostate and Gervase, Speusippus and Elaspippus, and the significant names Kastoules and Polyteutes. The same main features are found in all these, and are conveniently shown in a table (p. 61). Taking into account the Sanskrit $Aq\text{-}vins$, Mr. Harris infers that there were a

number of local workshops of a twin pair, representing a legend of great antiquity, as old as the original Indo-Germanic race (if the phrase may be allowed). Of eight pairs, seven have to do with horses or asses; five are healers; four are helpers in battle, builders, and comprise one mortal and one immortal twin; three save at sea, bless the newly married, and make ploughs; two dispel darkness. He finds that their feasts come on or near the eighteenth of six of the twelve months, and suggests that the original scheme may have provided for a feast in each month. It will be seen that very interesting results follow from this investigation.

Although we think that a connexion is established with fair certainty between these pairs, and by Mr. Harris's evidence, yet we think he is over-confident in his assumptions. We have already pointed out how early he assumes the identity of Florus and Laurus with the Greek pair; he does the same elsewhere. On the very first page he claims that strong similarity of two names implies twinship, and seems to expect that Lynceus and Idas would be twins, because both had sharp sight; he makes the gratuitous assumption that if we knew more of etymology a link would probably be found between the names Castor and Polydeuces. He says it is "reasonably certain" that St. Elmo is only a corruption of the name of Helen; and if an old father uses the word *stella*, even in a sermon on Psalm xix, Mr. Harris is apt to see Helen and Helen's brothers there (p. 46). This rashness damages a good cause.

And now, having said our say, we will make Mr. Harris a present of a new pair of twins, Cosmas and Damien. We will also remind him of the curious wooden balks or pillars connected with the Dioscuri in Sparta, called *δόκανα*. We suggest that he should inquire in Taranto for Florus and Laurus; and add on p. 28 a reference to Peter walking on the sea. For we are sure there is more to be found, and we hope that some young scholar may be turned from over-editing school-books to such fruitful investigation as this.

Nature's Laws and the Making of Pictures. By W. L. Wyllie, A.R.A. (Arnold).—Mr. Wyllie has succeeded in writing an attractive book on a subject which artists are in the habit of regarding as either a necessary or an unnecessary piece of pure and joyless labour—the subject of perspective. With considerable tact and knowledge of the artistic temperament, he does not begin with geometry, but with a number of practical instances of the application of the simplest laws of the vanishing-point as they affect the construction of a landscape. Gradually, as he can rely more and more on the reader's interest, he develops the geometrical basis of the theory, but always in the simplest language, and with a wealth of concrete illustration which makes the matter clear to the uninitiated. What lends particular interest to this book is that it is not a mass of abstract theories, like the usual handbook on perspective, but a record of the experience of a lifetime set out for the guidance of practical artists. Mr. Wyllie has thus met a real want. The artist who has painfully learnt how to draw in perspective a chair seen from a distance of 5 ft., and turned at an angle of thirty degrees, is not much the better for it when he is confronted with the

problem of how to construct a wide stretch of landscape and sky with all their accidental diversities of plane and angle. What Mr. Wyllie does is to show him exactly where he can make use of laws to stimulate and correct his observation. He points out, for instance, that owing to the curvature of the earth the vanishing-point of parallel lines along a seashore must be placed above the visible horizon, while parallel lines of cloud will converge to a point below it. Similarly his remarks about the vanishing-point of smoke from steamers or flags blowing in the wind will be of the utmost use to artists whose aim is a precise and literal record of things seen. No less clear and valuable from a practical point of view are his hints as to the method of constructing a landscape from a plan. Excellent, too, are his remarks on the difference in pictorial value between a wide-angle vision of an object and one of the same object taken from a greater distance. All this may have very little to do with art, and it is undeniable that some of the finest works of pictorial art are very little concerned with perspective. But in modern pictures the idea of space construction according to the laws of perspective is generally adopted, and if perspective is admitted in one part of a picture it cannot be neglected in another. In fact, perspective must be either fairly correct or entirely absent, or the necessary unity will not result.

It is curious that so expert a delineator of water and reflections as Mr. Wyllie should have fallen into one error which was exposed already by Leonardo da Vinci. Mr. Wyllie says: "When the surface of the water is perfectly smooth, the reflections of upright objects are seen directly underneath them, and of just the same size as the original." This would only hold theoretically were the eye exactly on the surface of the water, when, of course, no reflection could be seen. In proportion as the eye is raised above the level of the water, the reflected image becomes less in relation to the original, until if we look from one mountain across a lake to an opposite mountain and its reflection in the lake, the difference becomes very marked indeed. For whereas we see the mountain in its full elevation, the reflection transmits to us the size of the mountain as it would appear to an eye placed as far below the surface of the lake as we are standing above it, that is to say, the mountain as seen in considerable foreshortening. Leonardo remarks that this is a constant mistake in the landscape of his time, and it has, indeed, been made frequently since; but Leonardo's elder contemporary, Piero della Francesca, had already arrived at the true view, as may be seen in his rendering of the reflections of islands in the background to his portraits of the Duke and Duchess of Urbino in the Uffizi Gallery. One other statement of Mr. Wyllie's is open to criticism, namely, that probably the Greek and Roman painters were limited in their choice of subjects by the fear of drawing anything the perspective of which would fix a particular point of view for the observation of their pictures, "for," he adds, "they seldom foreshortened anything in their designs." There are in the remains of Græco-Roman paintings at Naples many instances of strong foreshortening. Most people will recall at once the splendid mosaic of a panther seen in full face with the body disappearing in sharp perspective, while from the accounts of pictures left by classical writers it is evident that painters of that day relied much on perspective for their more sensational effects. An instance is that of Pausias's bull described by Pliny. But these are side issues. The book as a whole is likely to be of real service to modern landscape artists. It has, too, pre-eminently that clearness and freshness of style which comes from the fact that the author is recounting with enthusiasm his own first-hand experiences.

Hans Memlinc: Biographie, Tableaux conservés à Bruges. Par W. H. J. Weale. (Bruges, L. de Plancke; London, Grevel.)—The distinguished author of this tract is the leading authority on Memlinc, his life, his art, motives, and technique, and even the right spelling of his name, about which half a dozen blunders were, till Mr. Weale's time, in vogue. It was left to him to settle this matter on historical and paleological grounds, which he now recites at length. The present text comprises a condensed biography of the painter, a number of remarks upon his pictures, their provenance and chronology, and a few upon those erroneously attributed to him, as well as some very curious details regarding certain personages represented by Memlinc in several of his designs. Among these none is so interesting as Selim, the brother of the Sultan Bajazet, who was taken prisoner at Rhodes in 1482, and, by order of the Grand Master of the Knights of St. John, sent to Rome to the care of Pope Alexander VI. The Pope remitted the captive prince to Charles VIII. of France, who kept him in custody at Naples, where he died, February 25th, 1495. A great sensation prevailed in Christendom concerning Selim—or Dschem, as he was named at home. Of this there is leading evidence in a letter here quoted, written in 1489 by Andrea Mantegna to Francis Gonzaga of Mantua, which describes the Turk's aspect, habits, cruel nature, and the manner of his imprisonment, which seems to have been generous to excess. Memlinc represented this man as an archer, one of the soldiers assembled to attend the disembarkation of St. Ursula, which is the subject of the last of the series of pictures enriching the *Châsse de Ste. Ursule* at Bruges, that masterpiece of Memlinc's genius. An authenticated portrait of Selim from a drawing now in the library at Arras seems to have been employed by the Flemish master for his picture, and is reproduced here, giving, it must be owned, a very vivid impression of the aspect of the brother of the world-renowned Bajazet, much as Mantegna described him when he saw the captive in the palace which he occupied. "He," said Mantegna, "has a terrible visage, especially when he is drunk"; but generally, it seems, he behaved, "for a barbarian, very well." We commend to students of Flemish art, especially lovers of the master of Bruges, the essay in this work dealing with the characteristics of the school in question.

A History of Hand-made Lace. Illustrated. By Mrs. F. N. Jackson and E. Jesurum. (Upcott Gill.)—Any one desiring to qualify for an examination in the art of lace designing or the craft of lace-making cannot do better than procure this well-printed and copiously illustrated volume, which takes the place of a previous work wherein most of the examples, instead of being engraved or photographed, consisted of actual specimens set in indented boards and bound with the text. Happily for writers on lace, whose output already constitutes a literature, from Mrs. Hailstone and her successors, including Mr. Alan Cole, photography lends itself to setting forth the charms of the fabric in a manner which is perfect. The days when Cesare Vecellio had to be content with woodcuts were gone long before Mrs. Palliser's and M. Seguin's capital works were published, though, in fact, the monumental tome of the latter, which we reviewed in 1875, derived not a little of its great value from the camera, and that implement was freely employed in the preparation of the text before us for its secondary examples. Not sculpture itself owes more to photography than lace-making. The clearer silver processes are thoroughly serviceable and more trustworthy than any others; indeed, they approach the veracity of what painters call "the solid," i.e., lace actual, and are accordingly much to be preferred to other modes of representation. The new publication is, apart from

its more strictly historical section, a dictionary where details concerning the construction and characteristic features of every kind of lace and lace-like manufacture are to be found. The text of the book is much above the average, full of valuable details, instinct with taste (that most precious element in lace-making), thoroughly convenient in its arrangement, and abreast of "the most recent discoveries."

ARCHÆOLOGICAL BOOKS.

Investigations at Assos: Drawings and Photographs of the Buildings and Objects discovered during the Excavations of 18-1, 1882, 1883. By Joseph T. Clarke, Francis H. Bacon, Robert Koldewey. Edited with Explanatory Notes by F. H. Bacon. Part I. (Cambridge, Mass., Archaeological Institute of America.)—The excavations at Assos, which are described, not without reason, as "the most important contribution to the knowledge of the monuments of classical antiquity made by America," have now for nearly twenty years awaited definitive publication. In the meanwhile a part of the material collected has been published, provisionally at least, in the papers of the American School at Athens. This part comprised the inscriptions and the early temple on the Acropolis. The present publication is to be completed in five parts, and will include photographs, plans, and drawings upon a large scale. The first part contains general plans and photographs, and detailed drawings of the Agora and surrounding buildings, especially the great Stoa and the Bouleuterion. The work appears to be extremely careful and accurate, and some of it is very instructive; one may especially commend Mr. Koldewey's drawing showing the construction of the Stoa. The photographs, which are admirably reproduced, give a very clear notion of the site of Assos, with its lofty volcanic citadel, its terraced Agora, and the little port at the foot of the hill. The splendid walls and gates, to judge from the specimen plates in the prospectus, promise to give great interest to a future part. The text is, however, very scanty and disappointing; it amounts to little more than a reprint of the published narrative of the excavations and a few notes explanatory of the drawings. The great Olympia publication has perhaps set too high a standard to be generally attainable; but one might at least have expected some discussion of the date and characteristic features of the buildings portrayed. This defect is doubtless due to the inability of Mr. Clarke to complete for publication the material entrusted to him. The authorities of the Archaeological Institute of America, which is responsible for the issue, probably regret more than any one else the circumstances that have led both to the omission and the delay. The sumptuous publication of which the first part has now appeared must be regarded as an attempt to give what can still be given; but it can only be a part of what promised at one time to be a model publication.

Études de Littérature et de Rythmique Grecques. Par Henri Weil. (Paris, Hachette & Cie.)—In this volume M. Weil continues the republication of his scattered articles from various learned periodicals. All scholars—and many who are not specialists in scholarship—will be glad to possess in a convenient form this series, as well as the two preceding ones, 'Sur le Drame Antique' and 'Sur l'Antiquité Grecque.' The first part of the present collection deals chiefly with the literary texts that have been recently recovered from papyri and from inscriptions—the latter including the hymns and pæans found at Delphi. The second part is a series of studies in Greek metre, and especially in metre as related to rhythm. The mastery of M. Weil in both branches is too well known to need any fresh testimony; but the clearness of his exposition in obscure or controversial subjects, the lightness and sureness of his touch in literary

criticism, and, above all, the courtesy and generosity with which he acknowledges the work of others in the same field, should serve as a model to scholars. It is to be hoped that this publication will spread more widely the influence of his methods.

THE EGYPTIAN EXHIBITION AT BURLINGTON HOUSE.

THE Beni-Hasan Excavations Committee have placed on exhibition at the Society of Antiquaries the antiquities discovered during the past winter by their explorer, Mr. John Garstang. These consist primarily of a number of contemporary wooden models, illustrative of the industrial processes of the Middle Empire, about 2000 B.C., or just earlier, in addition to objects more familiar, such as funeral stelæ, inscribed coffins, vases of alabaster, beads, jewels, and the like.

The models of figures, groups, and buildings of various character give a very realistic picture of the rural life of Egypt at the time. They show that in many respects the country has little changed its customs during these four thousand years. The country itself, the grain, and the essential implements of cultivation remain as they were. The granaries of the larger landowners of to-day are constructed and sealed in the same way as of old. The women then, as now, carried their loads upon their heads. Beer is still brewed as it was from fermenting bread. In other industries natural to the country, such as mat and wicker working and basket making, there has been no change of method. For navigating the river, however, the ancients used a square sail with tall mast and long yards, employing a simple pulley-block without mechanical advantage. The steering, also, was done in a different way—by means of one or two large stern oars, fixed at the ends and revolved by a tiller. There are numerous boats exhibited, both rowing boats and sailing ships, with a few barques of funeral character. Some of them have features of special interest, as, for example, one in which a fighting negro in the bows is armed with bow and arrows, while the chief men, with their spears and shields at hand, are engaged upon a game of draughts in the stern. These vessels, with the other models of bakeries, breweries, granaries, and single figures occupied in various ways, give the exhibition its unique character.

The excavations have been illustrated in detail by photography, and several hundred pictures in series, some of them views in the interiors of undisturbed tombs, are exhibited in albums. Arrangements are said to be in progress for the publication of these. It seemed to be the opinion of the archaeologists who met at the inauguration on Monday last that the work of this expedition would be of definite anthropological value, and, in addition to the light thrown upon Egyptian burial customs, would advance our knowledge of the ancient people and their ways to an extent that no single excavation has been able to accomplish previously.

Among the smaller objects, some of the beads of amethyst and the rarer forms of quartz are particularly attractive. Some of the small inlaid boxes of ivory and ebony, the vessels worked in alabaster and marble, the glazed figures and dishes, illustrate the fine quality which characterizes the art of the period. The paintings on coffin-boards and on some smaller objects are specially noteworthy for their delicacy and retention of colour. The figures of foreigners, particularly a woman (presumed to be Libyan), carrying her child in a shawl over her back, have a special interest at this period.

Altogether this exhibition is well arranged, and will repay a visit. There is no catalogue, but each object is labelled. The excavations, too, have supplied a new material for reconstructing the life and history of the period which is

of first importance. The patrons, committee, and excavator are to be congratulated upon their success.

THE BRANDSEUT STONE.

Jesus College, Oxford, July 15th, 1903.

Now that Allen and Anderson's great work on the 'Early Christian Monuments of Scotland' is in the subscribers' hands, I feel at liberty to call attention to the stone at Brandseut, in the neighbourhood of Inverurie, in Aberdeenshire. I have known of it for some months thanks to the courtesy of Lord Southesk, who heard of it from Dr. Anderson, and who was able to interest his friend Lord Kintore in the discovery of the missing fragments. Unfortunately that discovery seems to be still incomplete. It is, indeed, very possible that the most important of the bits missing may have been hopelessly shattered when the stone was broken into pieces years ago, and used in the building of a dyke.

The fragments found show the serpent and the doubly bent rod symbol (p. 507): to the left, facing the serpent and slanting upwards towards the right, is an Ogam inscription, which reads *irataddaorens*..... Every one of these letters is certain, but the legend is incomplete. For the study of the whole Lord Southesk kindly lent me the photograph taken by Mr. James Ritchie, of Port Elphinstone, and this has been supplemented by minute measurements, made also by Mr. Ritchie in reply to questions which suggested themselves to me as bearing on the lost portion of the inscription: I refrain from troubling you with the details. I need only say that it is safe to assume that the Ogam had originally one more consonant and one more vowel, while it is hardly safe to assume that it had more. Possibly a look at the fragments themselves might make me modify my opinion on this point. Further, the shape and dimensions of the fragments suggest that the Ogam scores missing were probably those for *c* and *a*. Accordingly, I should treat the complete legend as *irataddaorensca*.

Some time ago I tried to prove that some of the inscriptions of the Pictish portions of Scotland belonged to a language more or less like Basque. That attempt has not been regarded a success, and in the course of it I perpetrated blunders which I will not try to correct in this letter. So I would let this inscription stand alone for the present, but in case no better interpretation is found, I should treat it as written in a language akin to Basque, somewhat as follows:—

To begin in the middle, one's attention is drawn by *aren*, which in Basque means "of the," being the genitive of the definite article. Should this stand we have the whole analyzed into *Irattadda aren sca*. The first word reminds one of Basque verbal nouns with the prefix *ir* or *er*, to which I find a causative meaning attributed. The vocable which I have chance to find in Van Eys's dictionary to fit most exactly—letter for letter, one may say—is *erestatu*, a Guipuzcoan form which he explains as "incommoder, importuner." Should this be the right word to equate with *irattadda*, we should have Pictish *dd* corresponding to Basque *t*, and Pictish *t* to Basque *zt*. I ought perhaps to mention that the Basque formations in *tu* correspond to some extent to passive participles; but they function also as infinitives or verbal nouns. For instance, we have with *gabe*, "without," the combination *aldatu gabe*, which Van Eys translates "sans transporter." This is hardly the place to discuss the similarity between Basque and languages like Latin, where we have such forms as *ama-tu-s*, *ama-tu*, *ques-tu-s* (genitive *ques-tu-s*), and *pecca-tu-m*.

The two words *iratadda aren* suggest, accordingly, some such a translation as "of the troubling, of the importuning"—shall I say "of the tempting"? With the serpent staring one in the face one cannot help thinking that

the rest of the inscription was a word meaning "serpent or snake." The reading which I infer, as already mentioned, *sca*, which does not at first sight look very like the Basque word for a serpent, which is *suge*; but Larramendi lays it down as a rule that Basque nouns (without the definite article) are accented on the ultima. Now if any such rule once obtained in Pictish, it is easy to see how such a form as *sucá*, let us say, or *soga* might be contracted into *sca*—I should have preferred supposing the reading to have been *sce*, as coming nearer *suge*; but *sca* is perhaps near enough, for I expect to be told that the similarity with Basque is already too close, especially in the case of *aren*.

Offered with the utmost diffidence and put as briefly as possible, my conjecture would be that the beast figured on the stone is described in words meaning "the temptation serpent," in reference to the Biblical story of the Fall. This would seem to tally exactly with Dr. Anderson's conclusions as to the meaning of the serpent symbolism: see p. xxxv of the General Introduction. It is but right, however, for me to add that I have not as yet had time duly to survey the wealth of archeological knowledge and research which he has brought together in his portion of this most important work on the Christian monuments of Scotland.

JOHN RHYE.

DESTRUCTION AT CANTERBURY.

A HANDSOME Corinthian throne, carved by Grinling Gibbons, and most excellent of its kind, was presented to the cathedral church of Canterbury in 1704. It went well with the beautiful Renaissance choir stalls of Charles II.'s day. The taste, however, that can see nothing good or suitable for a church in the Renaissance style caused stalls and throne to be ejected. When, however, Archbishop Howley replaced Tenison's throne by a big stone canopy of debased Gothic, the one of wood was not destroyed, and some ten or twelve years ago was re-erected in the further south transept. There I saw it and admired its stately proportions about a month ago; but revisiting Canterbury last week, I was shocked to find long ladders and ropes about the Tenison throne, with several of the beautiful pieces of upper carving on the pavement, showing plain traces of having been roughly separated. Inquiries resulted in my being told that this transept is being fitted up for the use of the King's School, and that therefore the throne had to be pulled to pieces and taken away; but I could not learn whether it was to be re-erected in any other place. Not a few regret that it was ever moved from the choir, but far more will think it an unhappy mistake to pull this stately work of Grinling Gibbons to pieces. If those who decided to fit this transept up for use as a school chapel had been content to have the altar on the south side, it could have been conveniently placed without disturbing this throne; but as it is, an altar table is being erected in one of the two small apse recesses of the east wall. This will give a strange one-sided effect to the rearrangement of this transept for services which cannot possibly be satisfactory. The orientation of a side or subsidiary altar was frequently not insisted upon when obvious convenience demanded another position. Recent excavations have shown that this was the case in the ancient monastery of St. Augustine, Canterbury, and the same thing is seen in the altar in the chapel of the new archiepiscopal palace of this city. Yet, through a rigid adherence to orientation, the Grinling Gibbons throne has to be pulled to pieces, and a one-sided arrangement introduced.

May I mention a recent sad piece of vandalism that I also noticed in the church of St. Paul, Canterbury? In that church there was a fine and interesting old font, of Bethesdaen marble, I believe, with a square bowl having each face incised with trefoil-headed arcades. For about

seven centuries this font has been used for Christian baptism; the bowl is nearly as good as when it was first constructed; but it has been discarded in favour of a showy new one. This ancient bowl now rests against the east wall of the south aisle, and is in such a position as to invite unintentional kicks from passers-by. It is very sad, on all grounds, to see such a sorry change of old lamps for new in the historic seat of the primacy of the Church of England, where surely we might expect an example to all of reverence for the past.

ANTIQUARY.

SALES.

THE collection of the late Mr. G. Gurney was sold at Christie's last Saturday. Drawings: G. G. Clovio, A Scriptural Subject, 99l. W. Hunt, Spring Flowers and Birds'-nests, 126l.; The Rustic Artist, 252l. J. M. W. Turner, Chatham from Fort Pitt, 630l.; St. Michael's Mount, Shipwreck of Lycidas, 231l.; The Temptation on the Pinnacle of the Temple, 136l.; Stirling Castle, 220l. Pictures: Vicat Cole, View on the Thames, evening, 252l.; View on the Arun, 231l. E. W. Cooke, Lagoon Fishing-boats, Venice, 136l. D. Cox, View near Bettws-y-Coed, 262l. H. W. B. Davis, Afternoon on the Cliffs, 168l. F. D. Hardy, Reading a Will, 110l.; The Afternoon's Nap, 110l. J. C. Hook, Salmon Pool on the Tamar, 651l.; Caller Herrin', 462l.; Searching for Crab-holes, 430l.; The Crabbers, 472l.; Unloading the Mussel-Boat, 357l. J. Israëls, After the Storm: a Fisherman's Family in Gloom, 1,134l. J. Linnell, English Woodlands, 357l.; Hampstead Heath, 535l.; View near Hampstead, 162l. Millais, Diana Vernon, 651l. J. Pettie and J. MacWhirter, Freelances, 105l. J. Pettie, Song without Words, 210l. J. Phillip, In the Gardens of the Alcazar at Seville, 105l. H. Wood, La Promessa Sposa, 231l.

The remaining works were from various collections. Reynolds, Francis, Marquis of Tavistock, 1,207l. J. Russell, Mr. Potengier (pastel), 210l. Sir H. Raeburn, James Byres, of Tonley, 546l.; Mrs. Machonichie, holding her child in her arms, 262l. F. Boucher, Venus, seated on Clouds, playing with Cupid, 504l. Romney, Portrait of a Gentleman, in green coat with fur, 336l. Van der Myn, Portrait of a Lady, in blue dress, playing a guitar, 157l. Brecklenkam, An Interior, a gentleman and his family at a repeat, 131l. Morland, A Farmyard, 105l. Gainsborough, Portrait of a Gentleman, in green coat with gold braid, 1,034l.

Fine-Art Society.

At the last meeting of the Council of the International Society of Sculptors, Painters, and Gravers, Mr. Howard Pyle was elected an Honorary Member, and Messrs. Maurice Greiffenhagen, W. Y. MacGregor, and Douglas Robinson Associates.

THE Fine-Art Society announce that they are in a position to advise upon matters connected with the Early Italian, Dutch, and English schools of painting, and the French Romanticists, as they have secured for that purpose the services of Mr. Langton Douglas, whose extensive knowledge of artistic matters is well known.

AMONG Mr. Murray's announcements are the 'Reminiscences of a Royal Academician,' by Mr. J. C. Horsley, who reached that rank as long ago as 1864; 'A History of Ancient Pottery and Porcelain,' by Mr. H. B. Walters, based on Birch's well-known work; 'The Painters of Japan,' by Mr. Arthur Morrison; and 'Foundations Abbey,' by Dean Hodges.

An illustrated monograph on James MacDell, by Mr. Gordon Goodwin, which will be published in a few days by Mr. A. H. Bullen, forms the second volume of 'British Mezzotinted.' The third, dealing with Thomas Wat-

son, James Watson, and Elizabeth Judkins, will be ready in the autumn.

THE death at the age of fifty is announced of M. Paul Joseph Jamin, a pupil of Jules Lefebvre and of Boulanger, who made a speciality of pictures with prehistoric subjects. He was the son of the physician Jules Jamin, who was *secrétaire perpétuel* of the Académie des Sciences and a well-known professor. Paul Jamin had been an exhibitor at the Salon for nearly a quarter of a century, receiving honourable mention in 1882; in 1889, in which year he exhibited two portraits, he secured a bronze medal; he also received medals at the exhibitions of 1898 and 1900, but he does not seem to have made much advance of recent years. He had a profound knowledge of things relating to primeval existence.

THE death is also announced of M. Armand Laroche at the age of seventy-six. M. Laroche was a constant exhibitor at the Salon for a long series of years. He was born at Saint-Cyr-l'Ecole, studied under Drölling and Wachsmuth, and executed some good portraits. He received honourable mention in 1883 for a portrait of M. G—, a third-class medal in 1888, and a bronze medal in the year following for a portrait.

BARON ALPHONSE DE ROTHSCHILD has given 4,000 francs to the committee which has undertaken to collect funds for the erection of a monument at La Rochelle to the memory of Eugène Fromentin, the artist and author.

MUSIC

NEW MUSIC PUBLICATIONS.

AMONG the music which Messrs. Breitkopf & Härtel send us is Berlioz's *Requiem*, Op. 5, Vocal Score (Ph. Scharwenka). This is the *année Berlioz*, and about the time of the anniversary of the birth (December 11th) of the great French composer he will be much talked and written about. Among his most characteristic works undoubtedly ranks the one under notice. The score, with its array of brass and multitude of drums, is difficult to read, and still more difficult to reduce for the pianoforte. Herr Scharwenka has discharged his task with signal success, and if the music be not always easy to play, he has, at any rate, written as a pianist for pianists.—*Ein Weihnachtsmysterium*. Von Philipp Wolfrum. Op. 31, Vocal Score. For many years composers worked on Wagnerian lines, i.e., they made more or less abundant use of representative themes. In those cases in which the music possessed a certain individuality, and in which Wagnerian methods were not carried to excess, the result was not unfavourable; but whenever the subject-matter was not strong the mechanical character soon became evident and wearisome. Gradually, however, the spirit rather than the letter of Wagner has exerted more and more power; in Humperdinck's 'Hänsel und Gretel' the former was strongly felt, and the introduction of folk-melodies showed a new departure. Again, Dr. Elgar, in his 'Dream of Gerontius,' has shown assimilation, not imitation. In the work under notice we have old chorales and folk-tunes, while in the treatment of the thematic material one is reminded of Bach, of Wagner, or of Brahms. From a perusal of a vocal score one can only judge partially of the work, but this much can be said, that it is remarkably interesting. We refrain from the present from more detailed notice of the work, as it is to be performed at the forthcoming Hereford Festival.—*Trio* for pianoforte, violin, and violoncello, by Max Lewandowsky, is a clever and effectively written work. The music shows the influence of the past rather than of the present—of Beethoven, Schubert, and Mendelssohn, and not of Brahms, Franck, or Wagner. There are four movements: a vigorous Allegro, a graceful

Andante, a quiet Allegretto, and an impassioned Finale.—A *Sonata in E minor* for violin and pianoforte, by Hans Koessler, is the work of a composer who possesses individuality. His thematic material is strong and his workmanship interesting. The music is of the romantic order, but there is nothing extravagant in it. The sonata well deserves a hearing. By the same composer we have some *Ungarischen Tanzweisen*, original pieces for violin and pianoforte, delightfully fresh and piquant; also music of more serious and important character, viz., an *a cappella* setting of the Forty-sixth Psalm. This work shows great skill, yet the music is not dry. There is life and dignity in it, and the composer obtains strong contrasts and imposing effects. The work, it should be mentioned, was prize-crowned by the Vienna Tonkünstler-Verein.

Messrs. Novello & Co. send us *Selected Pianoforte Studies*, progressively arranged by Franklin Taylor in two sets (eight books). In these busy days succinct histories and short stories are welcome, and so in pianoforte music the hundred Clementi or Cramer studies, and the innumerable exercises of Czerny, have of late given way to selections. Bülow, Bonamici, Philipp, and quite recently, in an Augener publication, Thümer, have chosen special studies from one or more composers. The collection under notice is edited by an able pianist and a teacher of very wide experience; it may, therefore, be accepted as safe and sound. Each set of four books is complete in itself; pupils sufficiently advanced can therefore commence with the second.—*Four Concerti Grossi*. By G. F. Händel. Pianoforte Transcriptions by Giuseppe Martucci. The composer's twelve *Concerti Grossi* for two solo violins and violoncello, with accompaniment of strings, and, of course, harpsichord, published in 1740, contain music remarkable for its freshness and beauty, but the opportunities of hearing them are of the rarest. Hence these transcriptions are welcome. In them is displayed great ingenuity, and the writing for the instrument is interesting. Signor Martucci has tried to present the music in the most effective manner; on every page one can feel the mind of a genuine composer-pianist, not of a mere pianist making use of the old master's music for purposes of show.—*Rhapsody on March Themes* is an excellent arrangement, as pianoforte duet, by Edward German, of his Rhapsody for orchestra performed at the last Norwich Festival.—*Two Sketches from Florence*: No. 1, *On the Lung Arno*, and No. 2, *In the Cascine*, by Mary Carmichael, are tasteful pianoforte pieces under one cover. The first has a flowing expressive melody; the second is of light, cheerful character.—*Pleasanterie*, scherzo by Eaton Fanning, is well written and pleasing; the phraseology, however, is somewhat rococo.—*En Printemps*, *Notturmo*, and *Ballade*, by Stepan Eisipoff, are three drawing-room pieces, and of a refined order.

For violin and pianoforte Messrs. Novello send *Four Novelletten*, by S. Coleridge-Taylor, Op. 52. The career of this rising composer is being watched with interest, and we are soon to hear his new oratorio 'Calvary.' Short pieces, such as those under notice, are no real test of his strength in the art of development, but they have marked melodic and rhythmic interest: Nos. 2 and 4 appear to us the most characteristic.—*Six Highland Dances* for the same instruments, by J. B. McEwen, are clever and attractive; the melodies are quaint and they are ably presented.—A *Mazurka* for violin and pianoforte, by Edward Elgar, is interesting: even in a trifle the composer shows his individuality. It has been arranged by him from the orchestral score.—*Waltz*, *Minuet*, and *Gavotte* for two violins and pianoforte, by Battison Haynes, are pleasant little pieces, and all three are "in canon throughout." The form notwithstanding, the music is fresh and flowing. The composer scarcely showed worldly wisdom

in placing the words quoted on the title-page. The word "canon" might in many cases weaken the attractive power of the dance titles, while competent musicians would without it soon discover the skill displayed. — *Kinderleben*, twenty-four pieces for the young, by Th. Kullak (Op. 62 and 82), have been skillfully arranged by A. Rosenkranz for violin and pianoforte. Transcriptions are often unsatisfactory; in the present instance Kullak's little pieces have certainly lost none of their charm.

From Messrs. McClurg & Co., of Chicago, we have received *Musical Pastels*, by George P. Upton. The author in his preface acknowledges that his work is not an "original creation." He has only "made the selections, keeping harmony in view, and put on the color as attractively as was within my skill." The 'Pastels,' therefore, do not give opportunity for comment or discussion. In one, with the interesting title 'Music and Religion,' the religious character of Bach, Handel, Haydn, Mozart, and Beethoven is described, though not in any deep spirit. A really serious essay might be written on this theme, showing how far the particular form of religion affected the character of the music of these composers. The last essay, 'The Man Beethoven,' deals, of course, with a fascinating subject. For the general public a book of this kind has no doubt its value, since many of the facts and stories are drawn from books not in general circulation. It contains illustrations from rare prints, and also facsimiles.

HANDEL AND ADDITIONS.

17, Belzoe Park Gardens, N.W.
July 14th, 1903.

In regard to the comments upon 'Story of Oratorio' in the *Athenæum* of July 11th, may I respectfully point out that a foot-note, attributed to me, concerning Handel's organ accompaniments, is the opinion of Mr. Frederick J. Crowest, editor of the "Music Story" series?

"Additional accompaniments" to Handelian scores are such a debatable matter among musicians that it seemed only just, as well as courteous to the other side, that Mr. Crowest's annotation should appear. The point at issue really is, how far it may be legitimate and becoming to embellish or amplify Handel's organ parts. Failing the composer's exact indications in his scores on this subject, Handel "as he was and as he wrote" remains, however, the honest conviction of the writer.

ANNIE W. PATTERSON, Mus. Doc.

Musical Gossip.

HERR FELIX MOTTI has been engaged by an American impresario to give concerts in America from October, 1903, to May, 1904, and during his absence from Karlsruhe Capellmeister Gorter will act as his deputy. Herr Conried, as already announced, intends to give a performance of 'Parsifal' at the Metropolitan Opera-House, New York, on December 21st, and it is reported from Berlin that the work will be conducted by Herr Motti. This, however, seems most unlikely; in fact, he is said to have declared the report untrue. As regards this 'Parsifal' performance, it is stated that contracts have been signed by Burgstaller, Van Rooy, Dippel, and last, but not least, Ternina. Not much reliance, however, can be placed on the reports of the theatre world.

The works to be performed at the Bayreuth Festival of 1904 are 'Tannhäuser,' 'Parsifal,' and 'Der Ring des Nibelungen.'

AUGUST BUNGERT'S 'Odysseus' Tod' and Blech's 'Alpenkönig und Menschenfeind' will be produced for the first time at Dresden during the coming season. It has been decided by the theatre management that in future complete performances of the 'Ring' are to be given during the months of September, December, and March.

THE Premier Grand Prix de Rome has been awarded to M. Raoul Louis Laparra, born at Bordeaux in 1876; he studied under M. Gabriel Fauré. Mlle. Demougeot and Messrs. Devriès and Vieuille sang the soli in the performance of his cantata.

The full rehearsals have begun at Munich for the Wagner performances during the months of August and September. The orchestra of 135 performers will be under the direction of Herr Zumpfe. The first cycle commences on August 8th.

Le Ménestrel of July 12th states that Herr Richard Strauss has obtained leave of absence from the Berlin Opera during February and March next for the purpose of appearing as conductor and composer in the United States. His wife, Frau Strauss de Ahne, is to accompany him and give vocal recitals, singing principally her husband's *Lieder*.

In Le Monde Musical of June 30th M. A. Mangeot, speaking of the preparations being made at Grenoble for the Berlioz festival in August, expresses regret that out of the four days two will be devoted to brass band and "orphenist" competitions. As at present arranged there will be only two concerts devoted to Berlioz. At the one will be given 'Faust' under the direction of M. Jéhin, at the other only excerpts from 'L'Enfance du Christ' and other works under the direction of M. Vincent d'Indy and Herr Weingartner. Paris for the present is silent; but there is time, as the anniversary of the birth of Berlioz is not till December 11th. Grenoble has probably fixed on August as a month more convenient to visitors; in Paris our critic expects the Opéra and Opéra Comique to do their duty and give fitting performances of the French master's stage works. But in the *Athenæum* of February 14th last we have already suggested an even more important cycle, including stage and concert-room music, which might be held in Paris; and we also expressed a hope that something of the kind would be given in London. Only one opera of Berlioz, 'Benvenuto Cellini,' has been performed here, and that fifty years ago.

PERFORMANCES NEXT WEEK.

MON.	Royal Opera, Covent Garden.
TUES.	Royal Opera, Covent Garden.
WED.	Operatic Performance, Royal Academy of Music, 8.30.
THUR.	Royal Opera, Covent Garden.
FRI.	Royal Opera, Covent Garden.
SAT.	Royal Opera, Covent Garden.

DRAMA

PLAYS OLD AND NEW.

The Works of Shakespeare.—*Othello*. Edited by H. Chichester Hart.—*Cymbeline*. Edited by Prof. E. Dowden. (Methuen.)—These plays form the sixth and seventh volumes of Messrs. Methuen's charming issue, now definitely named "The Arden Shakespeare." We note also that Prof. Dowden, who commenced the work, has given place to Mr. W. J. Craig as general editor, contenting himself with the lesser responsibility of contributor only to the series. In that respect he is still ahead of his fellow-editors, and, moreover, his first two volumes—'Hamlet' and 'Romeo and Juliet'—with which the publication commenced, set the standard which his followers have endeavoured to maintain. This is not a variorum edition, but the collations of the old authorities and of other preceding work are complete in all essentials. The introductions and notes are full—perhaps occasionally a little too full, but it is difficult for an editor always to suppress his own idiosyncrasies—and the texts are accurately printed, but a little too conservative in cases where difficulties have been solved by former commentators. For instance, in 'Cymbeline' two brilliant conjectures of the late Howard Staunton which appeared in our columns as far back as June 14th, 1873, might, we think, by

this time, after thirty years' consideration, be deemed worthy of admission to the text. The editor who has the courage to undertake the revision of Shakespeare's work should not be so timid as to dispose of them by a bare record in a note. Here they are. Act IV. sc. ii. :—

Upon th' earth's face

You were as flowers; now wither'd, &c.

And in Act V. sc. i. :—

'Tis enough

That, Britain, I have kill'd thy mistress-piece!

These restorations of Shakespeare's text—for such we are convinced they are—need no comment; comparison with the nonsense of the Folio version is all that is required. But if Prof. Dowden does here, in our opinion, less than justice to Staunton, he is not more indulgent to himself; he gives us in his notes at least one emendation which would have rejoiced Staunton's heart; in Act V. sc. v. l. 282 he proposes to read :—

Think that you are upon a lock, and now
Throw me again.

The original has "upon a rock." The wrestling phrase which Prof. Dowden now adduces removes what has been a stumbling-block to all editors; he has proved his point, and it will go near to be thought so shortly—say in another thirty years. With this timid conservatism we are inclined to contrast the courage—we had almost said the perversity—which seeks to justify admitted errors of the original. For instance, Mr. Hart, in 'Othello,' restores in Act I. sc. iii. l. 265, "my defunct," and in Act II. sc. iii. l. 328, "devotement"; his text thus resumes its original obscurity, and is not, in our judgment, illumined by his arguments in its favour. Generally, however, his notes reveal extensive reading, and he is able to offer some apt illustrations which will be appreciated by future editors. We note in particular his frequent references to Philemon Holland's Pliny, of which he seems to have made a special study.

Shakespeare's Works.—The Edinburgh Folio Edition. Edited by W. E. Henley. (Grant Richards.)—With the twenty-fourth part, containing 'Henry VIII.' and beginning vol. vi., we have now received more than one-half of the entire work. We had written that both editor and publisher were to be congratulated on the success which had attended their efforts so far, and we deeply regret that only the latter can now see the completion in due course of this sumptuous edition of the works of Shakespeare.

The Life and Repentance of Marie Magdalene. By Lewis Wager. A Morality Play, reprinted from the Original Edition of 1566-7. Edited, with Introduction, Notes, and Glossarial Index, by Frederick Ives Carpenter. (Chicago, University Press.)—The "enterlude" (as the original title-page calls it) which Prof. Carpenter has reprinted in this volume has no literary merit, but it may possess some historical interest as the only extant specimen of a kind of morality play somewhat markedly divergent from the ordinary type. Although the choice of subject and the fact that the *dramatis persone* include the Saviour and Simon the Pharisee, as well as Mary Magdalene herself, might seem to refer it to a different genus, it belongs essentially to the class of "moralities," the remaining personages being Infidelity (the "Vice"), Pride of Life, Cupidity, Carnal Concupiscence, Malicious Judgment, and, on the other side, The Law, Knowledge of Sin, Faith, Repentance, Justification, and Love. The theology is as strongly Protestant as in the plays of Bale, to which, though far less vigorous, this piece bears considerable resemblance. The doctrine of justification by faith, in the Lutheran sense, is insisted on without much regard to dramatic propriety. The author is probably identical with the Lewis Wager who was appointed rector of Garlick-hithe in 1560. Although his name does not

appear in the records of Oxford or Cambridge, he is described on the title-page as a "learned clerk," and from this and from the display of classical learning in the text the editor infers that he was a member of one of the universities, and that the play was written for academic performance. This is not at all unlikely, though Wager's scholarship seems not to have been very great. His Latin verse quotations, made apparently from memory, often contain blunders that ruin both the sense and the metre. Some of these, however, may be due to the printer; at any rate, we can hardly ascribe to the author the substitution of "habente" for *habet* in Juvenal, 'Sat.' vi. 269. Prof. Carpenter's note, "In modern texts the reading, different from Wager's, is 'Semper habet,'" &c., is not happy. The editor is probably right in inferring from internal evidence that the play was written in the reign of Edward VI. In the note on the line "Your nether garments must go by gymmes and ioynts" it is erroneously suggested that "gymmes" either means "gems" or is a misprint for *gymnes*. The word occurs elsewhere as a variant or synonym of *gimmers* or *gimmals*. The introduction is excellent.

Leo Tolstoy.—Plays: The Power of Darkness, The First Distiller, Fruits of Culture. Translated by Louise and Aylmer Maude. (Grant Richards.)—The twentieth volume of "the revised edition" of the works of Leo Tolstoy is occupied with the plays. These are three in number, of which two only can be regarded as "a comedy in six acts." 'The First Distiller' occupies but two-and-twenty pages, and its longest act would take but a couple of minutes or so in performance. Its story, which deals with diabolism, has a slight suggestion of the 'Belphegor' of Machiavel, and recalls somewhat strongly a well-known poem of Piron. One scene passes in hell. While the various imps employed by the chief of the devils to provide inmates for his dreary dominions return, as a rule, with full bags, the one of the number whose special mission it is to look after the peasants comes back empty handed. After being subjected for his shortcomings to punishment the peccant fiend invents the processes of distillation, and in so doing reduces the working classes to the level of aristocrats, officials, tradesmen, and women. It is a retelling of a Russian folk-tale, and is of no special merit, though it contains some happy satire. Both the remaining pieces have been acted, we are told, with success. Of 'Fruits of Culture,' indeed, it is said that it is "brimful of merriment." It may be doubted, however, whether the derision of spiritualism would commend it greatly to an English public, or whether the experiment of production in England will be undertaken by any responsible management. With 'The Power of Darkness' the case is different, and there is some cause for surprise that this has not been set before the public by one or other of our free or independent societies. It is a work of genuine and conspicuous power, the almost insufferable gloom of which is lightened by no such teaching as is inculcated in 'Resurrection.' As is pointed out by the translators, a defence of this work seems to have been intended by the author when, in his 'What is Art?' he declares:—

"Many things the production of which does not afford pleasure to the producer, and the sensation received from which is unpleasant, such as gloomy heartrending scenes in a play, may, nevertheless, be undoubted works of art."

That 'The Power of Darkness' is entitled to rank as a work of art we will not contest, nor will we dispute the fidelity of its pictures of peasant life in Russia. None the less, the atmosphere is uncomfortable, and the pictures of sordid rapacity and murder are scarcely less repulsive than those in 'La Terre' of Zola. Tolstoy has expressed his approval of the manner in which

the task of translation has been accomplished, and stated that he desires no better adaptation. Some signs of perfunctoriness seem, however, to mark the work, a matter to be expected in the case of so long a translation. The volume is prefaced by a portrait of Tolstoy by Répin, painted in 1887, and accompanied by a photograph of a scene representing Anisya and Nikita as depicted on the Moscow stage. An annotated list of the works of Tolstoy forms also a portion of the volume.

The Joy of Living (Es Lebe das Leben): a Play in Four Acts. By Hermann Sudermann. Translated by Edith Wharton. (Duckworth.)—Rather tardily, in view of their merits, the plays of Sudermann are winning their way on to the English stage. Under the title of 'Magda,' 'Heimat' is familiar in more than one version, and renderings, very unequal in point of merit, of that play and 'Sodoms Ende' have been seen during recent seasons. It appears at first glance as if it were as literature that 'Es Lebe das Leben' now makes its appearance. It is known, however, that the adaptation of Mrs. Edith Wharton was made for stage purposes. The play is, indeed, the more pleasant to read in consequence of being an equivalent rather than a translation. As literature it is, even in its present shape, considerable, and as acting drama it can scarcely fail to prove successful. Sudermann's strength and his limitations are alike manifest in this drama, the title of which is bitterly satirical. The influence of Ibsen is more apparent in the works of Sudermann than in those of any other dramatist of equal power, if (which is not sure) such can be found. It is, however, the product of an Ibsen with nothing parochial, though with kindred species of bromous monotony. The very title seems suggested by 'Hedda Gabler.' Very powerful is the story of 'The Joy of Living.' Like almost all Sudermann's work, it is deficient in pathos. In all its scenes it leaves us dry-eyed. Not one of its characters commands our sympathies, nor is there one concerning whose future we have the slightest interest. Very far are we from saying that either pathos or sympathy is indispensable in works of the class. Pathos is well within the reach of meaner writers, and our sympathies are not seldom purchased at a cheap rate. Where, however, the key-note of the work is "sunt lacrymæ rerum et mentem mortalia tangunt," it is defeating to find our hearts refusing to throb and our tears to flow. It is rather pitiful to part from our hero with a feeling of contempt. Such, however, is the dominant sentiment when, over the corpse of the woman both have loved, the lover says to the husband he has wronged, "And you see, Michael, that I live because I must—that I live—because I am dead." Of the eternal trio the false wife alone has any true magnanimity, and her heroism even has not quite the right ring. We make no attempt to tell the story of a translation, and the reader who is familiar neither with the German nor the English rendering must wait to decide on the value of our criticism. Something of censure underlies our notice, "yet that's not much." It seems expedient to counsel French dramatists to look to their laurels, which the Germans are on the point of filching from them. In a lighter style M. Alfred Capus among moderns occupies a high place. Men such as M. Sardou and M. Rostand are directly challenged by Herr Sudermann and Herr Hauptmann. Among the characters in 'The Joy of Living' the most attractive is Prince Usingen, whose witty conversation and comparative independence of the action recall Barriere first and afterwards the younger Dumas.

Ginevra: a Drama in Three Acts. By Arthur Lewis. (Elkin Mathews.)—'Ginevra' is a specimen of a kind of drama which, if not of growth wholly modern, makes at least persistent efforts to invade a stage on which there is no

place for it. In words as grotesque in perverse-ness of arrangement as deficient in any form of harmony, it tells a story of the order best described as forcible feeble. The scene is laid in Florence in the closing years of the fourteenth century. While loving Antonio De' Rondinelli, Ginevra Degli Almiri has married, at her mother's bidding, Francesco Degli Agolanti. The union has been unconsummated, unfinished even, since Ginevra has fallen on the altar steps, been taken for dead, and buried. Recovering, like Juliet, from her swoon, she presents herself in her cere cloths at the door of her all but husband, who, however, takes her for some species of goblin and refuses her admission. Having nowhere else to go, she next visits the house of her lover, who lets her in, treats her with all becoming respect, and, so soon as he can meet with an obliging friar, marries her. Not quite content with this species of sanction is Ginevra, and after the sister of her new husband has, with rather indecorous haste, married her old husband, she succeeds with the aid of the Bishop of Florence in having matters put in a more formal and regular shape. This strange story is told in verse which is occasionally blank, occasionally rhymed, but is always crabbed. It seems in the very spirit of perverseness that our author turns plain prose into lengths such as these when he seeks to induce the Friar to sanction the informal nuptials of his hero and heroine:—

F. Ang. But, son, dear son, believe me—
Ant. Not a whit
That thou wilt cast good converts to the pit!
Give us thy grace, or we will wed without.
Hymen shall torch us twain with Bacchic rout:
A bridal of the gods. We are theirs or thine!
For thee to judge in which way she be mine.
F. Ang. But where be they small witness this grave deed?
Ant. Thy God and mine are two. What further need?
To work! Let Neither wait!
F. Ang. Will not be stayed?
Alas! of holy office have I not
The solemn words. Scarce can I mind me what,
Or how proceed. Daughter, art thou a maid?
Ant. As virginal as she, the woodland queen,
Who flushed all wrathful at the luckless gaze
Of pitiful Actæon!
F. Ang. Peace, my son!
From her lips were discreeter answer won.
Thou art unspoused? Father, it is—yes—so.
F. Ang. Flattering response is that, and seeming slow.
Gin. I am a maid.
F. Ang. So said should be enough.
Though I could wish—
Ant. Come, Goodman Smith, be bluff
And hearty with thy wedding. Strike ere it cool,
Thy blessed chance, and thou be left a fool!
Ant. Dear, dear! Forgive me, Christ, if I do wrong!
Will have this maid for wife thy true life long?
Ant. I will.
F. Ang. And thou wilt him for thy one spouse?
Gin. I will.
F. Ang. God grant these both be graven vows
On both your hearts. I bless. I do ye join
I the name of Father, Son, and Holy Spirit.
Enough. Be done my all. I have done with speech.
Be one, though twain.

Not in the least exceptional are the passages we quote. The majority, if not the whole of them, are written in a style no less involved and unmusical.

The Dean of St. Patrick's: a Play in Four Acts. By Mrs. Hugh Bell. (Arnold.)—In the martyrology constituted, according to Burns, by the lives of the poets, Dean Swift occupies a prominent place. It does not follow thence that his life is essentially and inherently dramatic. In her 'Dean of St. Patrick's' Mrs. Hugh Bell has followed closely the career of Swift, as described by his latest biographers. She has not dared to follow it to its lamentable close and show its tragedy in the death "a-top." From the conflict between Stella and Vanessa she derives the most stimulating portion of her play, and the death of Esther Vanhomrigh constitutes at once the climax and the dénouement of her action. Mrs. Bell's scene opens at Moor Park, and presents Swift as secretary to Sir William Temple, by whom he is treated in cavalier fashion, being dispatched on what are virtually menial offices. Here he meets Esther Johnson (Stella), whose education he superintends; and here, too, he is not too graciously presented by Temple to King William III., from whom he receives the promise of a clerkship of the Rolls in Dublin. Fourteen years

elapse, and Swift, in his rooms in St. James's, is obsequiously waited upon by those in search of grants or promotion which he is able to promise, though he cannot secure the least concession to himself. He meets Congreve, and cements an intimacy with Esther Vanhomrigh, who owns her passion for him, is well chided therefor, and learns of Swift's close intimacy with Stella. The act ends with Swift's rage at discovering that it is the deanery of St. Patrick's, and not that of Windsor, to which he is appointed. Two further years pass, and Swift, goaded by Mrs. Dingley (who is presented in an unamiable light) and by Dr. Raymond, who wears him with the scandal and tittle-tattle of Dublin, is privately married to Stella at the deanery by the Bishop of Clogher. After the ceremony is over Vanessa appears, and by her passionate and persistent questionings brings on an attack of the sort to which Swift has now become subject. The last act passes in Vanessa's room at Marley Abbey, Celbridge, and ends with the death of its tenant. After vainly questioning Stella as to the relations between her and Swift, Vanessa demands directly of the Dean whether Miss Johnson is his wife. Receiving an answer in the affirmative, she throws at Stella, who enters at the moment, the words: "I know now—I know! It kills me to know it.....but I am glad it kills me. I am glad I cared—I am glad," and falls back dead. There is here no violation of what may pass for historical accuracy—nothing of which to complain. It is a natural device of one dramatizing the life of Swift to present the Dean as receiving a letter from Stella containing a lock of hair, fastening it in a piece of paper, sealing it, and writing outside "Only a woman's hair." A second is, to make Swift, when Stella refers to the 'Tale of a Tub,' repeat his memorable exclamation: "Good God! what a genius I had when I wrote that book!" Such things may be supposed to give, if not local colour, an air of verisimilitude, and though we doubt the value of either, we have nothing to urge against its employment. The play, however, is not dramatic in the sense of fitted for stage production. To obtain a success upon the boards, the character of Swift would need a style of acting of which we have not a superabundance. It would scarcely find a competent exponent, since the vacillation of the hero between two women, of whom Vanessa would in action be the more attractive, would be destructive of sympathy for the hero. A difficult task would await the dramatist who, at the cost of historical truth, would show Swift dying of the consequences of his own action. It seems as if the miracle must be accomplished, however, before the character of Swift can be rendered suitable to stage exposition.

Dramatic Gossip.

THE principal dramatic event of the week has been the production, on Tuesday afternoon, at Drury Lane, for the benefit of the Actors' Association, of 'The Merchant of Venice' with an exceptional cast, including Sir Henry Irving as Shylock and Miss Terry as Portia. In the remaining parts were many well-known actors. Such occasions naturally inspire general interest, but are, as a rule, of no special significance or value, except as an opportunity of obtaining a large sum from the public. Tuesday's representation was one of the best of its class.

For the concluding nights of her season at the New Theatre Mrs. Patrick Campbell revived 'The Second Mrs. Tanqueray,' the first performance being given on the afternoon of Saturday last. As Paula Tanqueray Mrs. Campbell first revealed her full powers, and it remains the best character in her repertory. She played it once more in her best style, and

received admirable support from Mr. C. Aubrey Smith as Aubrey Tanqueray. Mr. Arliss's Cayley Drummle would be better if the character were a little more of a gentleman and a man of the world, even at the sacrifice of some of the comedy. In consequence of the success of this revival the theatre will remain open until the 25th.

On Monday, Madame Réjane's season being over, Mr. Arthur Bouchier and Miss Violet Vanbrugh reappeared at the Garrick in 'The Bishop's Move,' a three-act comedy by John Oliver Hobbes and Mr. Murray Carson, first produced at the same house on the 7th of June, 1902. Mr. Bouchier repeated his ripe impersonation of the benevolent, if slightly Mephistophelean Bishop Ambrose, and Miss Vanbrugh was again the sparkling Duchesse. Mr. H. B. Warner reappeared as Francis Hericourt, and Miss Jessie Bateman as Barbara Arretton. 'Delicate Ground,' an adaptation by Charles Dance of 'Brutus lâche César,' was given on the same evening with Mr. Bouchier as Citizen Sangfroid, and Miss Vanbrugh as Paulina, parts played respectively by Charles Mathews and Madame Vestris on the first production of the work at the Lyceum in 1849.

'JIM, A ROMANCE OF COCKAYNE,' a four-act play by Mr. H. A. Saintsbury, first produced on July 6th at Kingston-on-Thames, made on Monday a move nearer London, and was given at the Grand Theatre, Fulham. Jim is the name of a flower girl, played by Miss Dorothea Drummond.

THE last performance of 'Dante' takes place this evening at Drury Lane, after which the house will close.

AN important feature in Mr. Tree's future programme is the proposed institution of a school of acting. That such a thing is needed has been long granted. It will be time enough to deal with the scheme when we have an inkling of its nature. Past efforts of the kind have not inspired much confidence, but Mr. Tree is more capable and responsible than the self-constituted teachers of what they do not know.

THE part of the heroine in 'Old Heidelberg,' at the St. James's, has been resigned during the week by Miss Eva Moore to Miss Lilian Braithwaite. Yesterday the St. James's closed for the season.

'SHADES OF NIGHT,' a one-act fantasy, in which, at the Lyceum, Capt. Robert Marshall made his first venture as a dramatist, will be revived on Monday at the Haymarket. Mr. Eric Lewis will play Sir Ludovic Trevett. The original representative of the heroine was Miss Henrietta Watson.

On September 14th Mr. Charles Hawtrey will appear at the Criterion Theatre, New York, in 'The Man from Blankley's.'

MISS SIBYL CARLISLE is playing at the Duke of York's the part in 'The Admirable Crichton' created by Miss Irene Vanbrugh.

TO CORRESPONDENTS.—J. B.—E. L.—received.

R. W. M.—Not suitable for us.

E. R. S. B.—See note on p. 32.

ORANGE.—Does not seem natural English.

No notice can be taken of anonymous communications.

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